

TWO YEARS IN THE INFANT SCHOOL
VOLUME ONE

TWO YEARS IN THE INFANT SCHOOL

PREPARED
UNDER THE SUPERVISION OF
ENID BLYTON, N.F.U.

VOLUME ONE
TOPICS 1-21

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We extend apologies to any author whose name we have been unable to trace ; it has proved impossible in some cases to discover the origin of some jingles and verses.

Preface

A LITTLE explanation may be needed to make quite clear the scheme underlying TWO YEARS IN THE INFANT SCHOOL.

By means of the eighty-four Topics, which are, in effect, weekly programmes of work centred round a new idea each week, the whole curriculum of the Infant School is covered. Each Topic, while being related to the whole, is also complete in itself, containing its own Talk, Stories, Poems, Songs, Games and so on. The Topics, or weekly programmes of work, follow on smoothly and consecutively, and unfold a progressive scheme of work in every subject, so that the teacher, by beginning at Topic No. 1 and working through to the last Topic, will find that every week is excellently planned for her in an original and delightful way.

Each Topic contains the same number of sections—The Talk, around which the activities of the week are centred; Oral Composition and Language Training, correlated to The Talk, and containing the Poems or Jingles for use that week; Reading Preparation, taking in the three methods of teaching reading [(1) Ear-training in Sounds or Phonics; (2) Word Recognition; (3) The Sentence Method] so that teachers may follow the one they prefer, or, better still, use a mixture of the three; Writing; Number; Drawing and Handwork; Dramatisation, Musical Activities, Games; Stories, which can be used at any time, as well as particularly for the Topic in which they come; and Songs with music. There are, besides, hundreds of diagrams, illustrations and pictures, all accurately devised and drawn. There is also one large coloured picture for each week, which should be put up and displayed the whole week through.

The best method of using this scheme is to begin at the beginning and use the Topics consecutively, fitting each section into your own time-table. This scheme of work is most adaptable and can be used for and fitted into any existing schedule of work or time-table. As it follows the seasons, Overseas teachers will adapt it to their own different year.

Use each Topic as a week's work, taking the stories, the picture, the

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songs, the poems and so on, given for that week. Read each Topic well through before starting the week, as it is important to use all the devices suggested. The pictures, tales, poems and songs can be used in revision work in a most successful way. Naturally, also, they can be used at any time should an occasion arise when they fit in. The teacher has, in this work, a complete library of stories, a never-failing store of poems and songs, and a magnificent gallery of artistic and accurate pictures, besides a workable and most original scheme for the Two Years in the Infant School. The suggestions of the Board of Education have been closely followed and applied, so that teachers may have a standard work as well as an original and delightful one.

With reference to the Picture Sentence Cards and Sentence Sheets, these have been printed separately, on one side of the paper only, and can be pasted up on cardboard for use in class work.

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List of Coloured Pictures

For Use With Topics 1-21

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19. SUGAR CANE FIELDS
20. IN THE COUNTRY—HAYMAKING
21. DUCKS AND DUCKLINGS

Topic No. 1

The Home

· SECTION I: *THE TALK*

WE have all come to school this morning; but this is not where we live. We live at home, in our own houses, with our Mummies and Daddies (or Mothers and Fathers). Some of us have big brothers and sisters; some of us have brothers and sisters smaller than we are. Perhaps there is a baby too. Who has brothers and sisters? Who has a baby at home?

Every living thing has a home—somewhere to rest in safety and comfort. The baby birds have their nest. The parent birds build it for them with little twigs, roots and grass, and make it soft with moss and hair. They make it carefully because it is the home of their babies.

The donkey and the horse have their stables where they rest at night and eat their food. They work hard for us all day, and we are glad to give them stables for a home. They are pleased to go home at the end of the day.

The big lion has a home too. Sometimes he makes it in a cave, and there the lioness and the little cubs rest safely. The Polar bear has a home. He makes his under the snow, and keeps his family there. It does not sound a warm home like ours—but the baby bears love it. It is their home, the nicest place they know.

Bunnies have homes under the ground. The little wriggling worm has a home there too. Who has seen one wriggling into its home? How many more homes can we think of?

What are our homes like? What are they made of? They are not made of twigs and roots, like the homes of the birds. They are made of bricks, tiles and wood. The walls are made of bricks. They are strong so that they may keep out the wind and the cold. The roof is made of tiles (or of thatch) and keeps out the rain. What do we see on the roof? The chimneys. Why do we have chimneys? To take the smoke away. It would not do to have smoky rooms. Smoke would make our home unpleasant for us to live in.

We have windows in our homes to let in the air and the light. We open them as much as we can to keep our rooms fresh and sweet. We

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have doors so that we may get in and out of our homes, and from one room to another. We have stairs so that we may go up and down. What else have we in our homes? Fire-places? Cupboards? Lights?

We have rooms in our houses. Some are for sleeping in. What do we call them? Some are for eating or sitting in. One—the kitchen—is for working in. What does Mother do there? (Let the children tell freely all about the different rooms of their houses, and the things they do in them. Let them tell what Mother does in the kitchen—cook, wash, clean, etc.)

Home is a happy place. Mother loves us, and we love her. She is always doing things for us. Daddy comes home at night. How does he get into our home? Does he ring the bell? Or knock at the door? Or does he have a key? Perhaps we are watching for him at the window, and run to open the door as soon as he comes? That is what he likes!

How do *we* get into our house? Is Mother watching for us to come home from school? Does she leave the door open for us at the back? Do we have to ring the bell or knock loudly? Perhaps we just turn the handle of the door and run inside. It is our home. We can do that because our home belongs to us.

We have happy times at home. Our toys are there. We play with our dolls and our soldiers there. We look at our books. We play with Baby. We help Mother when we can. We love to see her bathing Baby. We love to see Daddy coming in at the door. He is our Daddy and belongs to us, just as Mother belongs to us. We all belong to one another at home, and like to love and help one another. Home is a lovely place, and it is no wonder that our legs run fast when we leave school and go home each morning and afternoon!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

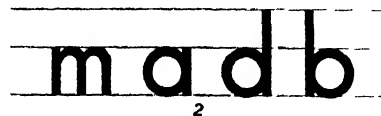
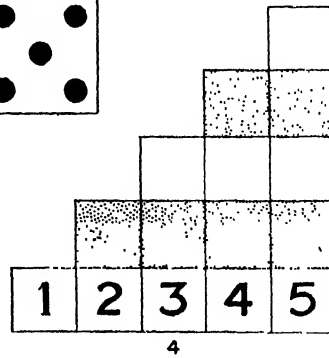
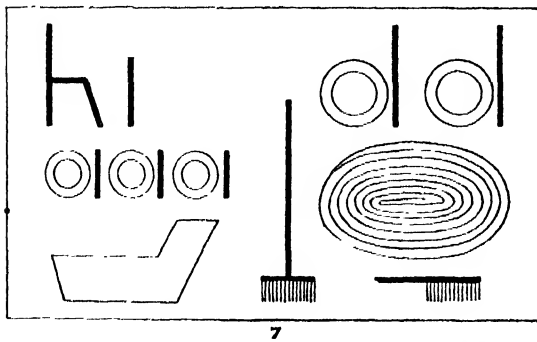
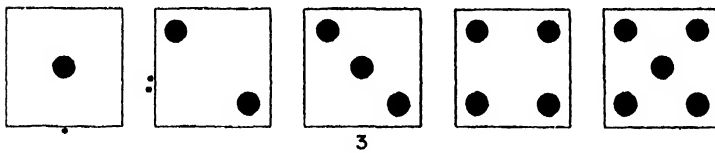
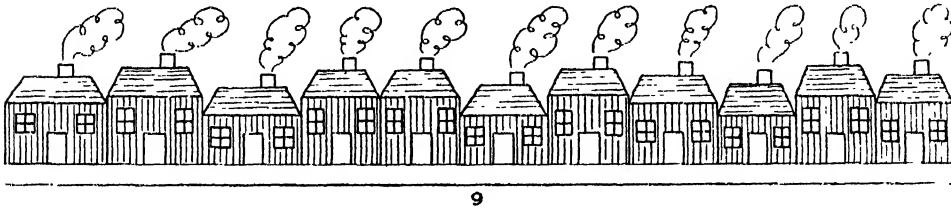
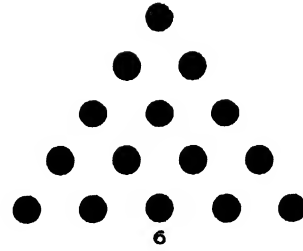
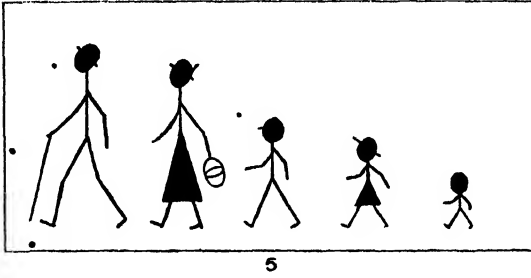
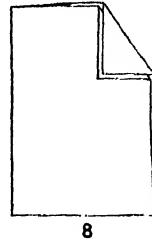
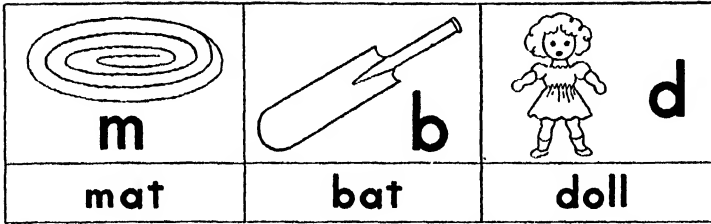
(1) **L**ET the children chatter freely about Mother. What she does for them and how she takes care of them. Mother helps them to get washed and dressed; she gets their breakfast, dinner and tea ready; she mends the little holes that come in their stockings. She makes new clothes. She keeps the house clean and does the shopping. Mother works and thinks about her little ones all day long. What can they do to help her? Not very much until they grow big. Coming to school helps them to grow up into useful boys and girls.

(2) Father.—Someone else loves them and works for them—Father or Daddy. What does Daddy do?

(3) Let each tell something about his house—especially the name of his street. A child should be taught to say his address as soon as possible.

(4) The rooms of a house—the use of each.

(5) Let the children come out and point to Mother, Daddy, Baby in a cot or cradle, Molly and her doll, Bobby sitting on a mat and other



FIGS. 1—9.

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things shown in the coloured picture. Encourage them to say something about each thing shown in the picture.

(6) Acting and retelling parts of the stories (see Stories). Teach these rhymes and let the children act them:

(1)

Bye, Baby Bunting,
Daddy's gone a-hunting,
Gone to get a rabbit skin
To wrap the Baby Bunting in.

Where does your Daddy go? What do Daddy and Mother bring home to keep you warm? Not a rabbit skin, but a woolly coat.

What do you think the Daddy in the rhyme took with him when he went hunting? A gun.

What does the gun say? Bang! bang! bang!

(2)

Dance, little baby, dance up high,
Never mind, baby, mother is by;
Crow and caper, caper and crow,
There, little baby, there you go;
Up to the ceiling, down to the ground,
Backwards and forwards, round and round;
Dance, little baby, and mother will ring,
Ring all the merry bells, ding, ding, ding!

The children act the rhyme, dancing the baby, lifting their arms up to the ceiling and down to the ground, swaying backwards and forwards, and then turning round, finally ringing the merry bells.

(3) MY HOUSE

My house is red—a little house,
A happy child am I;
I laugh and play the livelong day,
I hardly ever cry.

Let the children draw a little house and colour it red. (See Drawing and Handwork Section.)

(4) MOLLY HUSHES HER DOLLY TO SLEEP

Bye, Dolly! Bye, Dolly! Mother holds you tight;
Bye, Dolly! Bye, Dolly! Bid us all good-night.
Shut your dolly lips, dear, shut each dolly eye,
That is how a dolly goes to hush-a-bye.

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

SOME simple breathing exercises are useful as a preparation for reading or oral work. These exercises should be preceded by the use of the handkerchief. The following exercise is always a valuable one: let the children stand straight, shoulders back, arms hanging loosely, lips closed. Tell them to breathe in deeply through the nose, then breathe out, keeping the lips closed. They can do this three times.

Sounds to be taught, *m, b, d*. (a) Let the children inhale deeply, and exhale to the sound of *m—m—m*. As the sound is produced, hang a large letter on the board, so that children may associate it with the sound. Let them say *mother, mummy, mammy, mat, merry*, and any words in their stories beginning with *m*. They may be able to think of some words by themselves, especially if they are helped with questions. What do you drink in the middle of the morning? *Milk*. What was the little girl called in the story? *Molly*.

(b) Teach the *b* sound—lips first closed, then opened. Let the children say *Bye, Baby Bunting, bat, ball, bun, bell. Bang!* the sound of Daddy's gun. Read rhyme (1) again, emphasising the words beginning with *b*. Get words, if possible, from the children. What was the little boy in the story called? *Bobby*.

(c) Let the children notice the *d* sound in *dear, daddy, doll, dance, ding, ding, ding*. Read lines from the rhymes or sentences from the story that contain the *d* sound. At first the emphasis must be on sounds, not letters. Only one letter need be taught the younger children the first week—the letter *m*.

(2) *Word Recognition.—The “Look-and-say” Method*

Children learn a great many words and short sentences by this method. Certain objects in the room should be named from the beginning—thus: *window, door, cupboard, paper*, etc. Wherever possible, suitable instructions should also be displayed, for example: “Shut the door.” In this way quick children learn many useful words.

Each child should also have a card with his name printed on to keep in his box, and also one pinned near his peg. As they learn their letters they will delight in finding the letters that spell their names.

As this week the topic is “The Home,” pin up on the wall, or have easily available, separate pictures of *Mother, Daddy, Baby, a House* (red), with names printed underneath. The children soon learn the first three words and learn to recognise the letters—*m, b, d*. The most important letters for associating a word with its sound are (1) the initial letter, (2) the vowel in the accented syllables.

(3) *The Sentence Method. First Stage*

The Sentence Method is of course an extension of the “Look-and-say” Method.

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Every week a special sentence or phrase can be written on the board for the children to learn and draw. The teacher herself can, if necessary, make a simple drawing by the picture. As far as possible, get a suitable sentence or phrase from the children, so that it is based on their interests at the time, such as the topic for the week.

This is a suitable sentence for the first week:

At the door stands Daddy,

because it introduces the letter *A*, and the children should learn this as soon as possible. Let them notice how the sentence begins, and show them how to read from left to right.

Besides this sentence, which will stay on the board all the week, two other sentences should be taught. These can often be based on the rhymes and linked up with the singing lessons and stories. Wherever possible the sentence should be dramatised.

Here are two sentences for this week :

Molly dances with her doll.

Bobby is at the door ringing the bell.

Before presenting the sentence tell the story of Molly, then show the children the picture-sentence card No. 1, illustrating the sentence, "Molly dances with her doll." Let them look at the picture carefully and talk about it. Then say, "Now I will tell you what it says, 'Molly dances with her doll.'"

Let all the children repeat the sentence as it is said; then individual children say it. The picture is then hung on the wall and the story is dramatised by the children. The general aim at this stage is to awaken thought in the mind of the child by means of stories and pictures.

The children can run to the picture when they like and try to "read" what it says.

Teach the second sentence in the same way using picture-sentence card No. 2. Let them dramatise it. Someone will probably want to open the door for Bobby.

All sentences are taught in this way and they are dramatised if the sentence lends itself to dramatisation.

When several pictures with sentences have been hung up, say to the children, "Find the card you know." The children run out and stand by the chosen wall-card. When they have repeated the sentence to their teacher they return to their seats and draw a picture illustrating the sentence. In this way all the children are occupied. A great deal of free expression work in drawing goes on in connection with the early stage of the Sentence Method.

(4) *Letter Recognition*

The children should begin to learn their letters as soon as possible. They will learn them chiefly in the writing lessons. (See the writing scheme for each week.) The following apparatus is necessary :

(a) Large sandpaper letters.

- (b) Letters for the children to draw round.
- (c) An alphabet book or books for the children to look at when they like.

(d) Some teachers like to put an Alphabet Frieze up on the wall so that as the child learns the sound and its symbol he can find it on the wall. Some teachers like to put the letters up by degrees. Some for the first week are given in Fig. 1.

Children make most progress when the teacher combines these three methods:

- (1) Phonic Method—teaching the sounds and letters.
- (2) Word Method—teaching children to recognise words and phrases.
- (3) Sentence Method—teaching children to recognise phrases and sentences.

The three methods should be carried on together, though the Sentence Method may predominate as it is most interesting to children.

In educated homes children approach reading by all three methods; indeed, an intelligent child cannot be confined to one.

Each week we will suggest how the three methods can be combined so that the teacher embodies the best features of the Word and Sentence Methods into her scheme without depriving the children of the help that Phonics can give.

SECTION IV: *WRITING*

- (1) **F**IGURES should be learned at the same time as the alphabet.
First Steps.—General scheme for first year:

(a) Tracing round and filling in of the Montessori insets followed by similar treatment of animals, letters and figures. This goes on for the greater part of the first year. A horizontal, vertical, or slanting line may be used for filling in, but one kind of line only must be used for each inset.

(b) The use of raised or rounded letters and figures. As the child learns a new letter, he passes his fingers over the raised letter in the same direction as if drawing it. The letters or figures can then be traced in a tray of sand.

(c) Occasional practice should be given each week in drawing large single letters or figures the right way on the blackboard.

(d) As soon as possible the child should write his own name and later both name and address from cards written by the teacher and kept in each child's box.

(e) The children copy words and sentences (see Sentence Method) from the blackboard and then from the first sentence cards.

The above general scheme will save a repetition of these processes under each topic. At first the teacher will not give too much instruction on letter formation, but let the children copy their pictures and the words in under them very freely. Little writing will be done at first, as the

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child's first need is to draw. It is well, however, to keep to this rule that the children never write what they cannot read.

(2) This Week's Work.—(See General Scheme, p. 7.)

(a) Filling in of insets. Teach the child how to hold the inset firmly while he is drawing round it.

(b) Special practice of the letters *m*, *a*, *d*, *b*. Teach the children the correct formation of these in print script, (Fig. 2,) and let them draw them between widely spaced lines. Draw attention to the three legs of *m*. *d* is just like *a*, but taller. Teach *a* and *d* together. When these are known teach *b*. Little ones find *d* and *b* very confusing, so take these letters again next week. As they draw their letters let the children say “*m* for mother,” “*d* for daddy,” “*b* for baby.”

(c) In many schools the capital letters, the small letters and the sounds are taught together. The children enjoy finding the letters they have learnt in the sentences on the walls of the room. Besides the special letters chosen for practice, the children may often try to write their sentences or any words they know during their individual work periods. They watch the teacher write the sentences on the board, and try to imitate. This voluntary work should be encouraged.

For the writing exercises at this early stage pupils' blackboards and chalk or crayon can be used as well as coarse paper, but outlining the letter-form by free arm movement in the air is useful. (See also Drawing and Handwork Section, p. 9.)

SECTION V : NUMBER

THE numbers 1 to 10 in the chosen groupings should be on the walls of each classroom in the Infant School for reference; Fig. 3 shows part of such a frieze.

The names of the groups should become familiar to the children as soon as possible. While these standard arrangements should always be used for reference, variations should be used when counting starts.

For making demonstration friezes, number stencils and “big spot” symbols can be bought from Philip and Tacey. These “big spot” symbols are made of stout waterproof material and will stand repeated use.

(1) Sing-song Counting 1 to 10 : Little ones quickly learn to count, though their counting is not at first directly connected with numbers. They have probably learnt to count their fingers and toes before they come to school. Teach them these rhymes:

(1) TEN PINK TOES

God has given me ten pink toes,
Ten little fingers and one short nose.
Who finds out where the daisy grows?
My ten little fingers and ten pink toes.

(2)

One, two, three, four, five (count fingers on right hand)
 Catching fishes all alive: (wriggle fingers)
 Why did you let them go? (shake right fore-finger)
 Because they bit my finger so; (nurse left fore-finger)
 Six, seven, eight, nine, ten (count fingers on left hand)
 Go and put them back again (close both hands).

(2) Teach the children to recognise differences of length and size, viz., the longest, the shortest, the largest, the smallest. Let the children practise putting each component part of the tower in order of size. The tower is a set of hollow building cubes, graded in size, so that one cube fits into another and all pack into the largest cube.

Tillich's bricks and the Montessori rods and stairs can be used for comparison of length. The teacher herself can make the stairs quite easily by ruling off a series of squares on a sheet of cardboard and painting the squares in two colours, every alternate stair being the same colour (Fig. 4).

Cut the cardboard up into ten stairs, one square being the smallest stair, and ten the largest. The number of the squares is written on each stair.

(3) Teach the values of figures 1-5. Refer to the chart (Fig. 3). Draw the number pictures on the board. Ask how many balls in each "box." Only one ball, so write 1 underneath. Continue in this way.

Let individual children count the number of balls in each box and say what figure is written underneath. Let the children count other objects in the room. How many legs has the chair? etc. Encourage the children to recognise the number groups without counting. To do this let them arrange various available objects daily in these patterns (Fig. 3).

Show the stairs 1-5 only and let a child arrange it in order. Let other children count each stair. Teach the children to draw a box on their boards, and draw one or more coloured balls inside it, putting the correct figure underneath.

Draw pictures on the board of five things found in the home, five spoons, five cups, etc. Draw a pinman family, Father or Daddy, Mother, Brother, Sister, Baby. How many? (Fig. 5). Give the children counters and let them make a number hill. One is the top and five is the bottom and the biggest or longest line (Fig. 6).

SECTION VI: DRAWING AND HANDWORK

(1) *Drawing to help Writing and Number*

DRAWING lines of different lengths, drawing a pin family. Drawing a house, mother's chair and table; plates—two big ones, three small ones with a spoon beside each. Free drawing of anything in the home—a mat, a broom, baby's cradle, etc. (Fig. 7).

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The capital letters *A* and *M* :—With sticks of different lengths let the children represent a chair, table, cradle, big letters *A* and *M*, a house.

(2) *Modelling in Clay or Plasticine*

Cups, saucers, cradle, baby, etc. Anything for the home.

(3) *Building*

Let the children bring their bricks to school and with the school bricks build houses. The children can work in groups on the floor.

(4) *Paper Folding and Tearing*

Our street, (Fig. 9.) Each child has a piece of paper (pieces of different sizes can be used). Fold the paper in half. Fold down the loose corners at the top as in Fig. 8. Open out all folds and tear off the corners. With brown crayon draw a line from one side of the roof to the other, a door and a window on each side of it, (Fig. 9.) Colour the roof blue (horizontal strokes), and the walls red (vertical strokes). Paste the houses on a sheet of grey paper. Draw the chimneys and the pavement as in Fig. 9, and the frieze is ready. This frieze can be used for counting.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

THERE are many episodes of home life that little ones will like to dramatise—putting baby to bed, dusting the room, sweeping, visiting, etc. All house-keeping plays appeal to little ones. (See also the Rhymes.)

(2) *Rhythmic Exercises*

The first must be very simple and straight-forward. The ones given below will last a month. A few new ones will be added from time to time that are specially suited to each topic. It is understood that all work must be frequently revised so that it is not forgotten.

(a) Any good marching tunes. (1) Children march in line, imitating Daddy going hunting or going to work. When the music stops they pretend to shoot—"Bang." (2) Children walk to school and walk home again, with light swinging rhythmic step. Arms loose from the shoulders.

(b) A light, quick, simple tune (in two-four and four-four time) for running exercises. (1) Children trip home from school. (2) Children pretend to be fairies tripping about.

(c) A lullaby or sleepy tune. Tell the children they must stop their play and listen when they hear it. It is telling them to go to sleep. They must slowly go to sleep as the music becomes softer and softer and dies away. After a pause a more lively tune, a march or a skipping tune, is played, softly at first, then louder and louder as the children gradually wake up and begin to play about.

(3) *Playground Games*

Catching the duster. The teacher holds a duster by one corner and runs away. The children run after her and try to get the duster.

(4) *Songs*

The teacher sings and plays the nursery rhyme "Bye, Baby Bunting" on page 14, letting the children chime in as they come to know it.

(a) Children hold their arms as if they were rocking a baby and rock from side to side to the music. (b) All the children hold hands and sway to the rhythm with closed lips, humming. (c) Holding hands as before, the children sing the words.

SECTION VIII : STORIES

BUNS FOR TEA

(STORY FOR COLOURED PICTURE)

MOLLY and Bobby go to school each morning. They are good children. They dress themselves, and then run downstairs to their breakfast. Mother has to dress Baby, for she cannot dress herself yet.

After breakfast Molly and Bobby go to school, and Mother washes and scrubs, looks after Baby, and sees to the dinner. Daddy has gone to work. How hungry the children are when they come home again!

"I did my drawing well!" says Bobby.

"And I made a little man with beads," says Molly.

"Eat your dinner!" says Mother. "You will be late this afternoon if you do not hurry! Molly dear, as you come home, call in at the baker's and get some buns. That will be a treat for tea!"

Soon the children have run off to school again. Mother clears away and washes up. Then she does some mending, whilst Baby sleeps outside in her pram. Molly and Bobby work hard at school. It is sewing for Molly, and she makes a blue dress for her doll. She is very pleased with it, and when the teacher says she may take it home she is most excited.

She is so excited that she forgets all about buying the buns for tea! Bobby does not remember either. They run home together and Bobby rings the bell. Mother opens the door.

"Look, Mummy, look!" cries Molly. "Here is a dress for my doll!"

"But where are the buns for tea?" says Mother.

"I have forgotten them!" says Molly. "I will go and get them."

"No," says Mother. "It is beginning to rain. We must go without them."

Molly and Bobby are sad. There is only bread-and-butter for tea. How nice it would have been to eat buns with butter!

"Oh! I can hear Daddy coming!" suddenly cries Molly. "Isn't he early!"

TWO YEARS IN THE INFANT SCHOOL

At the door stands Daddy with a smile on his face. "Hallo, everybody!" he says. "I have come home early for a treat. And as I am in time for tea, what do you think I have brought home? A bag of big buns!"

"What a good thing I forgot them!" cries Molly. Then Mother butters the buns, and Daddy, Mother, Molly, Bobby and Baby eat them all up for tea. What a treat that was!

THE DANCING DOLLS

(STORY FOR PICTURE-SENTENCE CARD NO. 1)

AFTER tea Bobby and Molly play games. It is their playtime then. Mother clears away the tea-things, and then gets the water for Baby's bath. Baby goes to bed first. She does not mind. Bobby goes to bed next, and then Molly. They have to be washed, and then they brush their teeth well.

This evening Mother has bathed Baby and she is laughing in her cot. Now it is Bobby's turn—but Molly does not want him to go.

"No, Mummy!" she says. "Please let Bobby stay up a bit longer. We have learnt a dance at school today, and the teacher said I must do it at home so that I shall know it well tomorrow. I want Bobby to do it with me."

"But it is Bobby's bedtime!" says Mummy. "Dance with your dolls instead, Molly!"

So, whilst Bobby undresses and brushes his teeth and says his prayers, Molly goes to the cupboard and fetches out all her dolls. There are Bessie and Dot and Mary, and also a monkey called Micky.

Then you should see Molly dance! First she dances with Bessie and shows her how to do the steps. Then she dances with Dot. Then with Mary, and last of all with Micky the monkey! Bobby watches them all dancing, and he thinks the dolls are very clever.

"Do look, Mummy!" he says. "Molly is dancing with her doll! But I think Micky the monkey is the best of all! Look how he swings his legs about! I think Molly ought to take him to school tomorrow to show the teacher!"

"It is time for Molly to come to bed now," says Mother, laughing. "Put your dolls to bed, too, Molly, and come along."

So Molly goes to bed and soon falls asleep. But in the morning she takes Micky the monkey to school and shows the teacher and all the children how well he dances with her. What do you suppose the teacher says?

"If you all dance as well as Micky," she says, "I shall be very, very pleased!"

A RING AT THE BELL

(STORY FOR PICTURE-SENTENCE CARD No. 2)

ON Saturdays Molly and Bobby do not go to school. They stay at home and help Mother. Sometimes they run to the shops for her. Sometimes they open the door when the bell rings, and see who is there. The postman comes, and he knocks loudly—Rat-a-tat-tat! The baker comes, and he rings the bell. The milkman comes, and he rings the bell too.

Sometimes Molly and Bobby play a game together. Bobby goes outside the door. Then he knocks at the door. Rat-tat-tat! Molly opens the door.

"I am the grocer!" says Bobby. "What will you buy today?"

"I will buy mustard, biscuits and dates," says Molly.

"Here you are!" says Bobby, and he hands Molly all she wants. Then down the steps he runs.

Ting-a-ling! Bobby is at the door ringing the bell. Molly opens it again.

"I am the milkman!" says Bobby. "What do you want this morning?"

"A pint of milk and some fresh butter," says Molly. Bobby gives her the milk and the butter, and Molly shuts the door.

Rat-tat-tat-tat! Molly opens the door. Bobby is there. "I am the postman this time," he says. "Here are two letters, a big parcel and a card."

"Thank you!" says Molly, and she takes them all. "Now, Bobby, it is my turn to play."

So Bobby goes indoors and Molly runs down the steps. She runs up again. She is at the door ringing the bell. Bobby opens the door.

"I am the washerwoman!" says Molly. "Here is the washing! There are clean bibs, bonnets and dresses. Six pennies to pay, please!"

"Here you are!" says Bobby, and shuts the door.

Ting-a-ling! Molly is at the door again. Bobby opens it.

"I am the next-door neighbour," says Molly. "And I have come to see how your baby is."

"Oh, come in!" says Bobby, and he opens the door wide. "Won't you have a cup of tea?"

"That is what I have really come for!" says Molly. "Where is my tea-set? We will get it out, Bobby, and pretend to have a tea-party now."

Ting-a-ling! The bell rings again—but this time it is not Bobby or Molly at the door! Molly opens the door. It is Mother, come home from her shopping!

"I am Mother!" she says, smiling. "I have brought home biscuits, daffodils and a nice new mat for you to sit on!"

So Mother can play the game too! What fun! Can *you* play it, I wonder?

BYE, BABY BUNTING

CECIL SHARMAN

Gently lilting

Key D ||^m

VOICE

PIANO

p (*legato*)

pp

Bye, ba - by bunt - ing, Dad - dy's gone a -

hunt ing, To fetch a lit - tle rab - bit skin, To

wrap the ba - by bunt - ing in.

Topic No. 2

Day and Night

SECTION I : *THE TALK*

IT is daytime now. The sun is shining from the sky, giving us light and warmth. The sun does not shine at night. It gets up in the morning as we do. How does the world wake up? Who knows?

If we peeped from our cots and beds when the world was waking up, we should see the dark sky getting lighter. Soon it would no longer be black, but grey. In the eastern sky we should see a golden light coming. Then the edge of the bright sun would show, and the world would be full of brightness and sunshine. The sun rises—and the day has come again!

Little birds awake with the sun. The sparrows chirrup in the eaves and in the hedges. The starlings wake up and call to one another. The freckled thrush and the glossy blackbird sing a good-morning song. We can hear them if we listen.

The animals wake up too. Our cat runs out into the sunshine and washes herself. Our dog sniffs round the garden, glad to stretch his legs. The horses in the stables stamp their feet and neigh, "We want to be at work!" The sheep in the fields begin to nibble the grass and the cows moo. Everything is waking up. Even the little field-mouse in the hedge puts his nose out into the warm sunshine.

Children wake up too. Perhaps Mother wakes us, or maybe the sun shines on our bed and wakes us with its brightness. The milkman is up, for he is leaving our milk-bottles. The postman is up, and is putting letters into our letter-boxes. It is daytime. Soon it will be school-time. We must hurry up and dress ourselves, and have our breakfast.

When night comes, the world goes to sleep again. The sky becomes a lovely colour in the west, when the sun sinks. Perhaps it is golden, perhaps it is red, perhaps it is a pretty pink. We must look and see each day. The sun sinks lower and lower. Half of it is gone—now only a little bit is left—and now it is gone altogether. It has set. Night is coming.

The little birds go to their nests, and to their hiding-places in the

TWO YEARS IN THE INFANT SCHOOL

hedges and trees. They must rest when it is dark. The sun is their clock. They have no clock as we have, so the sun tells them when they must get up and when they must go to bed.

The thrush and the blackbird sing good night. They sing beautifully. The little robin is the last to go to bed. He flits about in the dusk until he can hardly see.

The cat goes indoors and lies by the fire, half asleep. The dog goes to his basket and dreams of all the rabbits he has not caught. The horses in the stable stamp their feet and neigh, "We are glad to rest for the night. We have worked hard and we are tired." The sheep lie down and their little lambs cuddle close to them. The cows find the shelter of the hedge. The little field-mouse runs down his burrow. It is night time.

Boys and girls go to bed too. They must rest and sleep. The sun has gone to bed, and it is time for them to go too. The clock tells them it is time, and so does the sun. Tomorrow they must go to school, and the clock will tell Mother if it is time for them to say good-bye and go. The clock at school will tell them when it is time to go home. They have two clocks—the sun and the one that goes "tick-tock, tick-tock!" But the little birds and the animals have only one clock.

Now the world has gone to bed. The stars are shining, the night is almost dark. Everything is quiet. The children are in their beds. Mothers and Fathers are sleeping too. Even Wee Willie Winkie has gone to bed as well!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

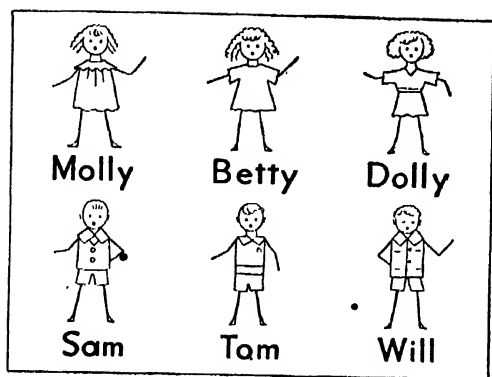
(1) **L**ET the children tell where they were when they woke up in the morning. In bed. Let them tell about their bed—pillows, sheets, blankets, quilt. What else has Mother put in their room for them? Chairs, basin for washing, etc.

(2) Dressing in the morning. How we dress.

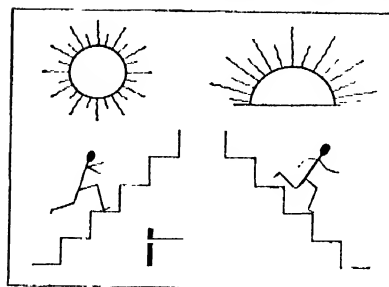
(3) Going to bed. What time do they go to bed? Let them look at a clock face showing seven o'clock. As they are learning the figures 1 to 10, they will be able to read some of the numbers round the face of a big toy clock with one hand. This can be pointed to 7. The clock face helps the children to learn the figures.

(4) Conversation about the coloured picture. Let them look at the sleeping children and Wee Willie Winkie, and talk about them. They can give the sleeping children names and tell what they think they were doing during the day. Let the children come out and point to different things in the picture. Use the coloured pictures also for teaching colour, picking out one day something blue and asking the children to name other blue things they know, and so on.

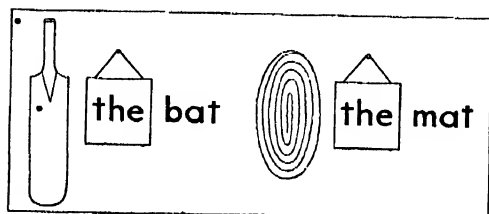
(5) Let the children tell how birds and animals they know go to bed.



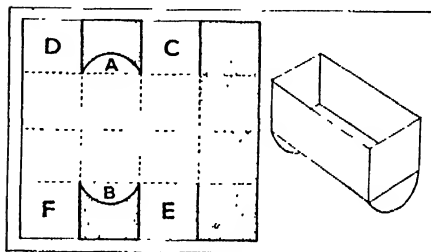
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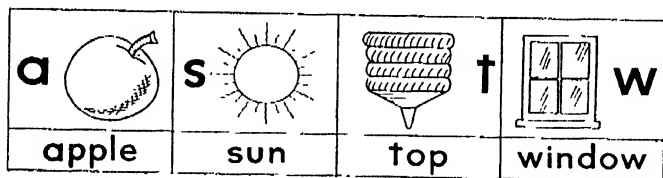
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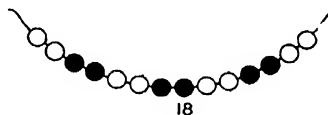
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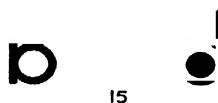
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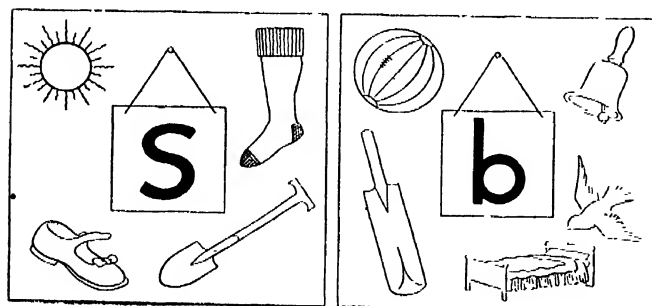
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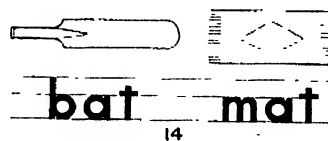
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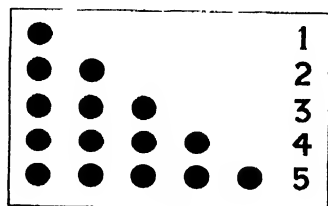
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17

FIGS. 10-20.

TWO YEARS IN THE INFANT SCHOOL

(6) Oral work and conversation in connection with the stories.
(See Story Section.)

(7) Teach these rhymes:

Children enjoy hearing this poem as they look at the coloured picture.

(1) *WEE WILLIE WINKIE*

Wee Willie Winkie runs through the town,
Upstairs, downstairs, in his night-gown,
Rapping at the window, crying through the lock:
“Are the children in their beds, for now it’s eight o’clock.”

(Let the children move the hands of the toy clock to eight.)

(2) *TO BED*

“To bed, to bed,” says Sleepy-head;
“Let’s stay awhile,” says Slow;
“Put the pot on,” says Greedy John,
“We’ll sup before we go.”

Ask the children what Sleepy-head, Slow and Greedy John said. It is quite helpful to write Sleepy-head’s words on the board when the children give them. “To bed, to bed.” It helps them to remember the word *to*, which must be taught by the “Look-and-say” Method.

(3) *DIDDLE, DIDDLE, DUMPLING*

Diddle, diddle, dumpling, my son John,
He went to bed with his stockings on;
One shoe off, and the other shoe on,
Diddle, diddle, dumpling, my son John.

Ask the children a few questions to lead them to describe how they go to bed at night. Ask them why they think “My son John” went to bed with his stockings on, and one shoe besides.

Perhaps they will say he was lazy. After various suggestions a story can follow. John had spent a day in the country. He came home so tired that he fell asleep while he was beginning to undress.

(4) *LITTLE TOMMY TUCKER*

Little Tom Tucker
Sings for his supper;
What shall he eat?
White bread and butter.

Let the children tell what they have for their supper.

(5) *NOW THE HAPPY DAY*

Now the happy day is done,
Up to bed the children run;
Every bird is in its nest,
Little children, too, must rest.

All their toys are put away;
They are tired of play to-day.
Little lambs to shelter creep;
Little children, too, must sleep.

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

AFTER using their handkerchiefs, the children place their hands on their hips and breathe in deeply; they hold their breath until the teacher gives them the signal to exhale. Sounds to be taught: *s, t, w, a*.

(a) Let the children inhale deeply through the nose, and exhale through the lips, making a hissing noise. Hold up the letter *s* while this is being done. Let them pretend that their dolls are asleep and say :

SOUND ASLEEP

Sh! Sh! Sh!

. Read to them again rhymes (2), (3) and (4), emphasising the words that begin with *s*. Read any sentences from the story that contain the *s* sound. Try to get words from the children that begin with *s*—*slow, sleep, sleepy, sing* for your *supper, sound* asleep, *sunshine, shoes* and *stockings*.

(b) The children stand very still with their mouths closed and listen to the clock. Then, using one hand as a pendulum they say: “*Tick-tock, tick-tock, tick-tock*” very softly. Remind the children to use their tongues when saying these words.

Let a few children listen in turn to a watch, and repeat the sound it makes: *t, t, t*. All the class can imitate this sound. Show them the letter *t*. Read them sentences from the stories containing the sound of *t*. Let them say: *Tom Tucker, tea-time, town, top, tub, tick-tock, toffee, to bed*.

(c) Let the children inhale deeply and exhale with their mouth pursed as if whistling, making the sound of *w* (oo). Show them the letter *w*.

Let the children say *Wee Willie Winkie, window, wall, watch*.

Repeat rhyme (1), emphasising the words beginning with *w*. Let the children repeat the rhyme.

(d) Remind the children of the sound of *a* in “*at* the door.” Who is “*at* the window” in the coloured picture? Let them listen to the sound of *a* in *apple*. Perhaps some children can hear the sound of *a* in *bat—at, bat*, and in *mat—at, mat*.

(e) Revise the sounds they have learned: *m, d, b*. As the breathing exercise for each sound is given on the words beginning with the sound, hold up the appropriate letter.

Mother, milk, mammy, mat, morning.

Baby Bunting, bed, bread and butter, bell, bat.

TWO YEARS IN THE INFANT SCHOOL

Dear Daddy, doll, dance, dress; Diddle, Diddle, Dumpling. Notice how the tongue is used.

Draw six stick figures, or pin six paper dolls on the board (Fig. 10).

Tell the children they have to guess the names of the dolls. The first doll's name begins with *m*. Let the children suggest as many names as possible, for example *Molly*, *Mabel*, *Margaret*, *Mary*, etc. Then choose one, *Molly*, and write it underneath the doll. Go on in this way until all the dolls are named. Whenever possible choose the name of some child in the class.

(2) Word Recognition (*The "Look-and-say" Method*)

Prepare several small white cards with the word *the* printed in bright red letters. Let the children learn it by "Look-and-say." Let them use the word with reference to objects in the room: *the* door, *the* book, etc. Draw a bat on the board, let children suggest the letters *b a t*. Put a *the* card in front and let the children read the two words. Continue as shown in Fig. 11.

The children can look at the sentence cards on the wall and see if they can find a *the*.

(3) The Sentence Method (*First Stage*)

Try to get a good sentence about waking up or going to bed from the children for printing on the board. Perhaps one may get :

The sun wakes the birds in the morning.

Draw a picture of the round sun and the birds flying about. Read the sentence to the children, pointing to each word so that the child reads from left to right. Let the children read the sentence in turn, and draw pictures of the sun and the birds.

Show the children the picture-sentence No. 3, "Little Tom Tucker sings for his supper."

Let the children talk about the picture. For what is Tommy singing? What is on the table?

Tell the children what the sentence underneath says. Let them repeat it together, then let each child say it individually. Remind them to listen for the *t* and *s* sounds. The aim is to lead the children to memorise each sentence, speak it clearly, and associate it with the appropriate picture. When the sentence is taught, hang the card on the wall of the classroom as before.

Another day show the sentence card No. 4. "My son John went to bed with his stockings on." Teach it in the same way. It is quite a difficult sentence. On those days when no new card is taken, the teacher presents over again one of the cards already taught. Be sure to watch that the children "read" from left to right, even if they are repeating the words from memory.

While the children are unconsciously learning the phrases or sen-

tences by heart, they should be taught to look out for the various recurring letters (sounds and symbols) either at the beginning of or in the body of the word.

(4) *Letter Recognition*

These four letters can be added to the Alphabet Frieze (Fig. 12).

Let the children run their fingers round the sandpaper letters: *a, b, d, m, t, s, w*, saying the name of each letter and then giving a word that begins with each letter. If some children still do not know these letters, it is a good plan to draw on the board (or paste on a large sheet of cardboard) pictures of objects whose names begin, say, with *b*, then hang a big letter *b* near them. Children will at once know the letter by saying the names. Show them the pictures without the letter, and the letter without the pictures. Fig. 13 shows these cards. They can be made for each letter.

* Hold up one letter at a time and see how quickly the children can recognise it.

Giant letters for holding up or hanging up as in Fig. 13, can be bought from Philip and Tacey.

SECTION IV : *WRITING*

(1) **C**ONTINUE the lessons in inset writing. A good deal of practice is needed to keep the inset steady when drawing round it, and to keep the lines well-spaced and tidy when filling in.

(2) Let the children use sandpaper letters as before, and train them to use their fingers as they would use a pencil in writing.

(3) Let them trace the letters, *a, s, t, w* in the sand. They can also make these letters of Plasticine. They enjoy making the letter *s*, first rolling out a piece of Plasticine like a snake.

(4) Writing the letters *a, s, t, w* in print-script.

(5) Writing the two words *bat* and *mat* between wide lines (Fig. 14), underneath pictures drawn in coloured chalk. The children copy the teacher as she makes the letters.

If children find it difficult to distinguish the letters *b* and *d*, say the word *bed* to them and let them listen carefully; let them say the word. *b* is made with the lips and *d* with the help of the tongue. *b* is the first letter and *d* is the last letter of *bed*.

Let the children draw the first letter and the last letter of *bed*, as in Fig. 15, some distance apart. Then let them join the letters, and they have made a little *bed*.

(6) The children will now all be at different stages. Some of the younger ones—the babies—will not be able to draw letters. As they all know how to use the apparatus, they can work individually, some filling in the Montessori insets (geometrical shapes), some animal shapes, some letters and some figures. Others will be drawing letters for themselves on paper or on the blackboard. A few newcomers may be illustrating their sentences.

TWO YEARS IN THE INFANT SCHOOL

Writing Patterns

Children enjoy scribbling and pretending to write. Show the children a few simple patterns (Fig. 16), and encourage them to practise them and invent others. A line of zigzags, a "down up, down up," as little ones call it, will remind them of the letter *W*.

Little children should draw these patterns on a large scale, if possible in coloured chalks on the blackboard, or paint them on sheets of rough paper (sugar paper is suitable). The children say "down up, down up," as they "write"—of course working from left to right.

Each week will be given a suggestion for a pattern, though the children should be encouraged to invent their own.

SECTION V : *NUMBER*

(1) **T**O count 1-5, recognise the figures 1-5 and know the value of them, use the number frieze, tower and stair described in Topic No. 1. Use also boxes of counters, figures 1-5 and bead chain 1-5.

(2) A useful board exercise is shown in Fig. 17. Draw one coloured ball on the board. Ask the children how many balls there are and what figure must be written by the side. Let the children draw the ball and write the figure by the side. Draw two coloured balls on the board and proceed in the same way.

(3) Let individual children count groups of objects. Let children have Plasticine and make number pictures up to 5 with small balls. Compare with the number frieze on the wall. Let children practise taking one ball from two, three, four or five, thus learning a different number picture. Let them do the same with sticks, shells or counters. Let any two groups form themselves into number pictures, and learn the difference between them by passing from one group to another; for example, a child from a group of three runs to the two group and makes it three.

(4) Let children thread beads, two of one colour and two of another (Fig. 18), or three of one colour and three of another.

SECTION VI : *DRAWING AND HANDWORK*

(1) *Drawing to help Writing and Number*

THIS drawing is to help arithmetic and writing and is in addition to the free expression work in connection with the rhymes and sentences. Suggested drawings: the sun in the middle of the day, the setting sun, the stairs—first draw the stairs with the hand moving upwards, then with the hand moving down as in Fig. 19. Wee Willie Winkie can be shown running up and down; a window, a bed.

Free drawing of things necessary for washing and dressing in the morning—soap, towel, basin, brush, comb. Drawing capital letters *A*, *T*, *W*. Big *T* is like a little table.

Use sticks to make big *A*, *T* and *W*, also a bed and stairs. Let the children count their stairs.

(2) *Modelling in Clay or Plasticine*

A big basin for washing. Let the children model as many things as they can for the breakfast table.

(3) *Paper Folding and Tearing*

A cradle. Fold a square into sixteen squares. Cut off shaded portions and cut along dark lines (Fig. 20). Fold back A and B to form rockers. Fold C over D and E over F for head and foot of cradle. Pin. Children cut or tear bedclothes out of tissue paper, making a roll for the pillow.

Let them take it in turn to put dolly to bed in a toy cradle, arranging all the clothes properly.

(4) *Free Expression Work*

For free expression work let the children illustrate their sentences, rhymes or stories on big sheets of paper. Bold work is obtained if children have little blackboards at which they can stand and work with brushes.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

CHILDREN like to pretend they are asleep while one child acts the part of Wee Willie Winkie, and runs about the house saying his words. Let them play at getting the breakfast.

(2) *Rhythmic Exercises*

(a) Revise those given last week.

(b) Play a soft tune while the children walk softly in a ring, pretending to be Willie Winkie, and keeping time with the music.

(c) Play slowly so that the children can walk slowly raising their feet as if going upstairs; then play more quickly so that the children can change to a quick running step.

(3) *Playground Games*

(a) The children follow the teacher as she skips around the playground and try to imitate all she does. This is a valuable exercise as the teacher can introduce useful steps. They must, of course, be very simple. This game is really an easy form of "Follow My Leader."

(b) Running after the balls. Have a number of rubber balls of any size. Throw them one at a time away from the children, who must run after them. The fastest runner gets the ball and brings it back to the teacher, who continues to throw the balls till the children are tired.

TWO YEARS IN THE INFANT SCHOOL

(4) Songs

(a) Teach the nursery rhyme, "Diddle, Diddle" (music on page 28). The children can hold out their arms as if dandling a baby while they listen to the music. Then sing the words to the children, letting them twist their hands round each other for the first line; put their hands together and rest their left cheek on them for the second line; point to alternate feet for the third line; and nod to each other for the last.

When the children are able to sing the words let them make what actions they like.

(b) The song "Now the Happy Day" (music on pages 29 and 30) may also be taught if there is time.

SECTION VIII : *STORIES*

THE TALE OF WEE WILLIE WINKIE

(STORY FOR COLOURED PICTURE)

WEE WILLIE WINKIE lived in the Land of Nod. He was one of the children who lived with the Old Woman in the Shoe. He had a dear little cot of his own, with nice warm blankets and a soft pillow.

The Old Woman always sent her children to bed at seven o'clock. She said that if they went to bed late they would not grow up strong and well.

One day Willie Winkie didn't come when the Old Woman called all the children to eat their broth and go to bed. He had wandered to the end of the Land of Nod and was looking into our world. He saw many boys and girls playing in the street, though the sun was sinking and it was bedtime.

A clock struck seven. Still Willie Winkie stayed watching the children playing. When he heard a clock strike eight he was surprised.

"These children are still playing," he said. "They look so tired. Tomorrow they will not be able to do their lessons at school because they will be very sleepy. Poor things! Why do they not go to bed? Have they no mothers to call them in as I have?"

Then Willie Winkie heard a voice calling him. "Willie Winkie! Willie Winkie! Wherever are you? Your broth is cold and your cot is empty!"

Willie Winkie ran back to the Shoe. It was dark and he was cold. He undressed and got into his little white night-gown. He sat eating his broth, and his face looked so sad that the Old Woman asked him what was the matter.

"I have been looking at children playing in the streets," he said. "They have no one to tell them to go to bed and sleep, so that they may wake up bright and happy tomorrow. I wish I could tell them! Mother, I shall not go to sleep tonight until I have gone to tell those

children it is time for bed! Let me go! I will peep in at the windows and call through the locks! I shall see if the children are safely in bed, and then I will come back to my own little cot."

It was of no use for the Old Woman to say no. Willie Winkie wanted to go so badly that she could not stop him. So, night after night the little fellow undressed and got into his white night-gown. Then, holding it up so that he would not fall, he ran from the Land of Nod into our land.

He found his way to our houses, and then he peeped in at the windows to see if the children were in bed.

He ran to the house where Molly and Jack lived. (Put in names of the children in the class.) He could not see in at the window there because the curtains were drawn across. So he went to the door and cried through the keyhole—"Are the children in their beds, for now it's eight o'clock!" Then the mother heard him calling and said, "Yes! They are in bed and asleep. Don't wake them! They are good children!"

Then he went to the house where Hilda and Peter lived, and there he peeped in at the window. He saw that Hilda was just getting into bed and he called out, "Hurry up and get to bed for now it's eight o'clock!"

Off he went to the house where John and Leslie lived. Once more he called through the lock, for he could not see in at the window, "Are the children in their beds, for now it's eight o'clock!"

The mother said "Hush! They have been in bed since half-past six. Do you not see how strong and tall my little boys are? That is because they go to bed early! Do not wake them, Wee Willie Winkie! Go back to your own cot and sleep well."

So Wee Willie Winkie ran back to the Shoe, happy again. The Old Woman lifted him into his cot, tucked him up and kissed him good night. He fell asleep at once.

Are we in bed when Wee Willie Winkie comes running round in his night-gown? We must not be too late or we may hear his anxious little voice crying, "Are the children in their beds, for now it's eight o'clock!"

LITTLE TOMMY TUCKER

(STORY FOR PICTURE-SENTENCE CARD No. 3)

"**T**IME to get up, Tom Tucker!" called Tom's mother. Tom opened his eyes, sat up in bed, and then jumped out. He washed himself well, put on his vest, and all his other clothes, and then brushed his hair. It was not long before he was sitting down to his breakfast of treacle and porridge.

Then off he went to school. Tom was good at school. He could do all sorts of sums. He could write quite nicely. He could read a great many words, and he could draw houses, aeroplanes and trains.

There was just one thing he would *not* do—and that was, he would *not*

TWO YEARS IN THE INFANT SCHOOL

sing! Wasn't it silly of him? His teacher tried to make him sing the nursery rhymes he knew so well—but, no, Tom Tucker kept his little mouth closed, and would not open it. He didn't like singing, and he wasn't going to try.

"This is very naughty of you, Tom," said his teacher, and when his mother came to fetch him that afternoon the teacher told her how foolish Tom had been. His mother said nothing at all, but she thought hard all day long.

When bedtime came she put a loaf of bread on the table and some nice fresh butter. Then she put beside the bread a jug of creamy milk. What a lovely supper for Tom!

Tom sat down at the table—but his mother shook her head.

"No, Tom," she said. "There is no supper for you tonight unless you sing for it."

"Sing for my supper!" said Tom. "I don't want to!"

"Then you will have no supper!" said his mother, and she went to clear away the things on the table. Poor Tom! He began to weep and wail. He sobbed, and tears ran down his cheeks. He wanted his supper.

"Weep away!" said his mother. "No song, no supper!"

Then Tom dried his eyes, stopped weeping, and stood up. He opened his mouth and began to sing.

How he sang! It was like a little bird. His mother listened, and then she clapped her hands.

"Well tried, Tom!" she said. "You sing well after all! Can you sing me, 'Sing a song of sixpence'?"

"Of course!" said Tom. He sang, "Sing a song of sixpence" so well that his mother could hardly believe her ears!

She gave him a fine supper and then he went to bed. Next morning when singing-time came at school you should have heard Tom! The teacher was so astonished and pleased.

"You sing well, Tom!" she said. "I shall tell your mother so."

"She knows!" said Tom. "I sang for my supper last night!"

And now Tom Tucker sings each night for his supper because he likes to. I would like to hear him, wouldn't you?

MY SON JOHN

(STORY FOR PICTURE-SENTENCE CARD NO. 4)

"MOTHER!" said John, running into the kitchen, where his mother was washing some tea-things. "May I go for a day in the country tomorrow, and take my dinner and tea with me? Sammy White is going too."

"Yes, you may," said his mother. "I will pack up sandwiches for you. But you must put yourself to bed when you come home for I shall be out."

What a treat for John! Next morning he and Sammy White set off together, carrying their cakes and sandwiches. Sammy had brought his

TOPIC NO. 2

top to spin. John had brought some toffee to suck on the way. They soon left the town behind and took a winding path through the woods. The sun shone all the time.

The two boys had a wonderful day. They saw tiny birds in a nest. They saw a weasel hurrying along. They saw two snakes. They saw a tall scarecrow in a wide field of wheat. They heard the singing birds. They ate their dinner under a tall ash tree, and found that their mothers had put in an apple each for them. What a surprise! Then they sucked their toffee lumps and talked.

On they went and came to a hillside.

"See!" said Sammy. "Two bunnies at play! Let's watch them!"

So they sat down and watched the bunnies playing. Soon some more came out in the grass, and what fun they were to watch! The little boys had their tea there, and then it was time to go home.

"I am so tired!" said Sammy.

"So am I!" said John. They got home at last and said good-bye. John's mother was out, so John went to his bedroom and began to undress.

He took off his scarf. He took off one shoe. He undid his coat.

"I must really lie down for a minute!" said John sleepily. "I am so tired!"

He lay down on the bed—and, dear me, his eyes closed, and in two minutes he was fast asleep. There he was on the bed, with his stockings on, and one shoe off and one shoe on. When his mother came in she stood and looked at him in surprise. But she did not wake him. She threw a blanket over him and went to speak to Sammy's mother.

"My son John went to bed with his stockings on!" she said, laughing. "He *must* have been tired!"

"So was Sammy!" said Mrs. White. "I had to undress him myself!"

John *was* surprised when he awoke next day. One shoe off and one shoe on—*what* a funny way to go to bed!

DIDDLE, DIDDLE

CECIL SHARMAN

Lightly and rather fast

Key G ||^m p ,f .m ,r :d .m | r .m :s }

VOICE

Did - dle, did - dle dump - ling; my son John,

PIANO

p

||^f .m ,r :d .t, ,d | r .l, :s, | d, .l, :r .d ,t, }

He went to bed, with his stock-ings on, One shoe off, and the

||^d ,d .d :f | ||^m p ,f .m ,r :d .m | l, .t, :d ||

o - ther shoe on, Did-dle, did-dle dump-ling, my son John!

NOW THE HAPPY DAY

CECIL SHARMAN

Gently swaying

Key G \parallel s, .,l, :d .r | m .s :r | m .s :r .m | d .l, :m |

VOICE
Now the hap-py day is done, Up to bed the child-ren run;

PIANO
legato
p

\parallel l, .,t, :d .m | f .r :l | s .,m :d .r :d .l, | s, :— |

Ev - 'ry bird is in its nest, Lit - tle child-ren too must rest.

\parallel : | s, .,l, :d .r | m .s :r | m .s :r .m |

All their toys are put a - way. They are tired of

pp *p*

\parallel d .l, :m | l, .,t, :d .m | f .r :l |

play to - day; Lit - tle lambs to shel - ter creep;

Now the happy day. (cont.)

musical score for a vocal and piano piece. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes the lyrics "Lit - tle child-ren too must sleep". The piano accompaniment features dynamic markings *pp* and *ppp*. The score concludes with a double bar line.

pp *pp* *ppp*

Lit - tle child-ren too must sleep

Topic No. 3

The Cat and Her Kittens

SECTION I : *THE TALK*

WHO has a cat at home? What is her name? Perhaps she is called Tibby, or Blackie, Fluffy or just Pussy.

Puss loves the fire. She often sits by it, looking into the flames, and thinking of her dinner. She has a soft warm coat that we love to stroke. She has long whiskers that help her in the dark, for they tell her when she is near anything she may bump into.

Her paws pad silently along when she walks. We cannot hear her coming. Underneath are her claws. She keeps them well drawn back so that the sharp points shall not get blunt. She sharpens them against trees when they do get blunt.

Her eyes are big. If we look right into them we shall see that the middle black part is very narrow—but at night the black part has become large. It is the black part which helps Puss to see so well in the dark at night when she goes hunting for mice and rats. Let us look at each other's eyes. We have black middles to our eyes too. Sometimes they are small, when the sun is bright—sometimes they are large, when we sit in a dark corner.

Puss has pointed ears, so that she may hear well. She hears the tiniest squeak of a mouse. She hears the rustle of a bird's wings.

When we put her food down for her she eats it slowly and daintily, for her manners are good. She does not gobble it down all at once as the dog does. Even if the dog is waiting at Pussy's side to finish her dinner, she does not hurry.

Her tongue is very rough. Have you ever felt it? If we could see it very close, we should see that it has a great many tiny hooks on it so that Puss may scrape every bit of meat off any bone she finds. She cannot crunch up great bones as the dog can, so she needs a rough tongue that will help her to get every tiniest bit off the bone itself.

A mother-cat loves her kittens very much. She teaches them to play, but sometimes she gets cross if they play too long with her tail! They play with one another and roll about all over the place. They are funny to watch. Sometimes they are naughty, and go to Mother's work-basket. They take out the reels and play with them. They tangle up Mother's wool and run off with her darning!

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Pussy loves people who are kind to her. We give our puss at home milk every day, and all kinds of good scraps to eat. We let her sit by the fire at night so that she will not get cold or wet outside. When we go away we see that someone will look after her for us, and give her milk. Pussy loves to be stroked. She does not like her tail pulled. That makes her angry, and she swings her tail to and fro. The dog wags his tail when he is pleased—but Pussy is different. She wags hers when she is angry! If we make her too angry she will put out her claws and scratch us. But she will never do this unless she is frightened or hurt. She will be kind to us if we are kind to her.

There are black cats and white cats, tabby cats and ginger cats. Which is ours at home? Most of them have green eyes. Sometimes a cat will sit on a wall, and look at the children playing, or coming home from school. Her eyes watch them closely. Are they going to be kind children who will say “Puss, Puss!” and stroke her gently. Or will they be unkind, rough children? Then she will run away quickly and will not be friends.

But she will not run away from *us*. We will stroke her and be kind to her always. We are her friends and she is ours.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **E**NCOURAGE the children to talk about their pets. Try to get a sentence from each child.

(2) Let them talk about cats and kittens. What is their fur like? Ask questions to get from the children a description of a cat. Base the questions on the material given in *The Talk*.

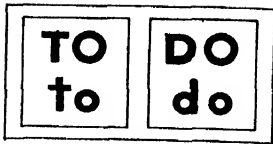
(3) Let them talk about the cat and her kittens in the picture. How many kittens? What is each kitten doing? Which kitten do they like best? Endless stories can be told about this picture, both by the teacher and the children. Where is the little kitten at the door going? What happens to him? How did the kitten being cleaned by his mother get dirty? Let the children give the cat and her kittens names.

(4) Oral work based on the stories. (See *Story Section*.) Ask the children questions to see if they have understood the story. Let them tell parts of the story. They must be very short parts at first.

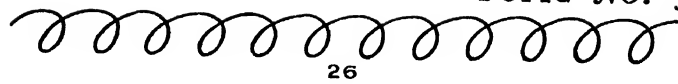
(5) Teach these rhymes:

To introduce this rhyme tell the story of how Molly got a little kitten. (See *Story Section*.) Then tell them that this is the rhyme Molly said to her kitten.

(1)
I love little pussy,
Her coat is so warm,
And if I don't hurt her
She'll do me no harm.



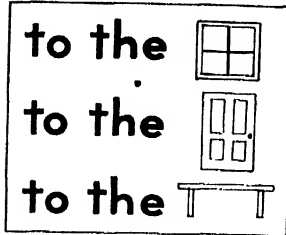
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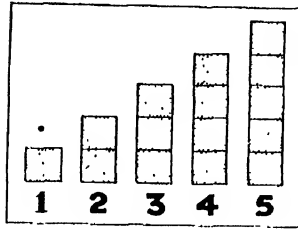
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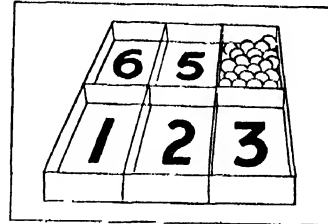
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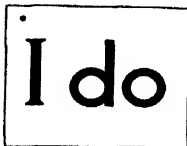
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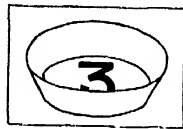
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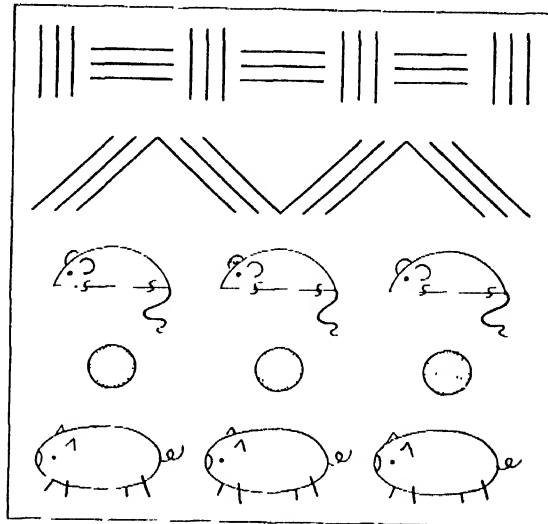
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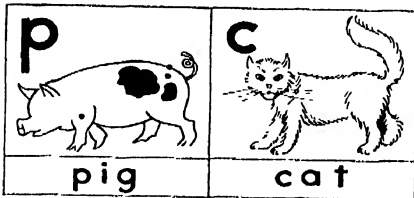
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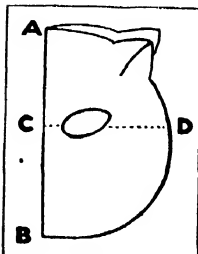
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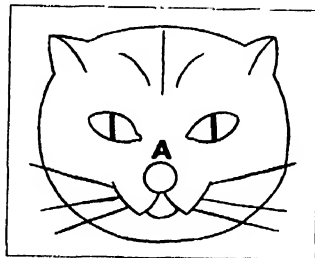
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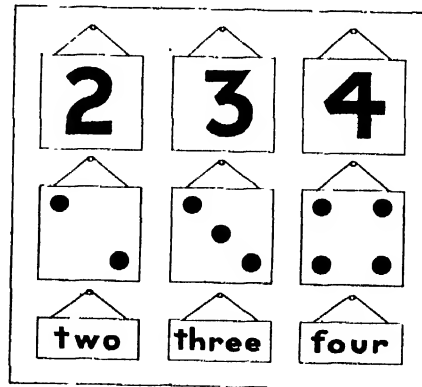
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33



34



31

FIGS. 21-34.

TWO YEARS IN THE INFANT SCHOOL

So I'll not pull her tail,
Or drive her away,
But Pussy and I
Together will play.

(2)

Who's that ringing at our front-door bell?
"I'm a little black cat and I'm not very well."
Then put your little nose in a little mutton fat,
And that's the way to cure a little pussy cat.

(Let the children act this little rhyme.)

(3) THE STORY OF A BAD CAT

Sing! Sing! What shall I sing?
The cat has eaten the pudding string.
Do! Do! What shall I do?
The cat has bitten it quite in two.

(The children may be able to tell how the cook comes into the kitchen and finds her pudding on the floor, and the cat running away; then she says—"Do! Do! What shall I do?")

(4)

Wiggy-waggy, wiggy-waggy;
Wee, wee, wee.
Buy a pig, buy a pig,
One, two, three.

Dick has taken his three little pigs to market. He is calling out to the people who pass, asking them to buy a pig. One child can be Dick and call out this rhyme. Three children come up in turn to buy a pig.

:

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

(a) **L**ET the children place both their hands flat on their chest. Tell them to breathe in slowly and then out, lips being closed. See if the children notice the rise and fall of the chest as they do this. Tell them of the two air-bags (the lungs) that are filled with fresh air when we take a deep breath; then we breathe out the warm used-up air.

(b) Show the children the letters *m*, *t*, *w*, *s* and revise the exercises for these. Point to each letter as the exercise for it is revised. Rhyme (4) is very useful for revising the sounds *b*, *w*.

(c) New sounds to be taught, *p* and *c*. Take a deep breath with the lips together; part them sharply, making the sound *p*. Let the children pretend to blow up a feather to the sound of *p*.

Let them tell softly how the cat walks—*pit-a-pat, pit-a-pat*. Let them say *pussy, pig, piggie, play, pull*. Let the children listen to the rhymes and notice any words that begin with *p*. Stress the words beginning with *p* to help the children.

Show them the letter *p*. Try to get from them words beginning with *p*. A cat is a *pet*. *Pat* the cat. A *pot* of flowers. Find out if any child's name begins with *p*. Some child may think of Daddy's *pipe*, but as a rule all words have to be suggested at this stage. It is only as their ear gets trained that they learn to distinguish the different sounds.

Let the children say the word *cat*, emphasising the first sound. Pin up a big letter *c*. Tell them other words with this sound in their rhymes: *coat, cure, cook, clock*. Let them lay a hand gently on their throat as they say *clock*; they can feel the sound being made twice; at the beginning, and at the end. This sound will have to be taken again in connection with *k*, so only emphasise a few words—*cat, coat, cook, clock, cake*.

(2) Word Recognition (The "Look-and-say" Method)

Prepare several white cards with the words *I do* printed on them (Fig. 21). Print *I* on the board and tell the children its name. Let them point to themselves and say *I*. Ask questions that will lead the children to use *I*.

Who likes toffee? *I do*.

Who likes play? *I do*.

Who can shut the door? *I can*.

Then show the children the cards with the phrase *I do*. Let them learn it as a whole.

Read to them again the rhyme of the bad cat, emphasising the line "Do, do, what shall *I do*?" and point to *I do* on the board.

Ask the children what visitors sometimes say—"How *do* you *do*?"

Remind them of the rhyme:

: "To bed, to bed," says Sleepy-head.

Draw a bed on the board, and put a card with *to* printed on it in front of the drawing. Let the children read the phrase *to bed*.

Draw simple pictures of a window, door, etc., on the board. Print in front of each the words *to the* as in Fig. 22. Say to a child "Run" and point to each word and picture on the board. He reads "to the window" and performs the action. Print cards like those shown in Fig. 23 for the children to read and let children read them from time to time. Say to the children, "Where are you going—?" and point to the cards so that the children can complete the words.

To and *do* are irregular words; they cannot be taught by phonics; later the children often get muddled when they notice the phonic combinations *so, no, go*. This happens when the sound of *o* is taught.

Early teaching of *to* and *do* will make them look upon the pronunciation of these words as quite natural. As they are indispensable words they have to be introduced as soon as possible.

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(3) *The Sentence Method (First Stage)*

Try to get from the children a suitable sentence about their pets or cats they have seen, for writing on the board, for example:

A black cat came to the window and said "Meow."

Read the sentence to the children. Let the children read it and notice the *c* sound in *black*, *cat*, *came*; and any other sounds they know.

Let them talk about the sentence. What did the black cat want? What was he trying to say? "Good morning," and "I want some milk."

Draw attention to the phrase *to the window*.

Picture-sentence cards Nos. 5 and 6 show the sentences for this week:

I love little pussy, her coat is so warm.

Dick takes his three pigs to market.

Tell the children the story of Molly and her cat. Show them the picture and read the sentence underneath. Let them all say the sentence together. Draw attention to the short word *I*, the sound of *p* in *pussy*, *c* in *coat* and *w* in *warm*. Let the children come out individually and read the sentence. They have enough clues—*I*, *p*, *c* and *w*—to be able to point to each word correctly.

Sentence 6 will interest the children. Tell them the little story about Dick and his pigs. They must practise saying the sentence very carefully. Let them listen carefully to the *d* and *c* sounds in *Dick*. They have already learned the number *three*. Draw attention to the phrase *to market*.

Where does mother sometimes go? *To town*.

Where do they go in the summer? *To the country. To the seaside*.

Great attention must be paid to the child's pronunciation and enunciation of the words when repeating the sentences. The stories and the rhymes are to give the child a good spoken vocabulary without which he will never be able to read intelligently. He cannot have too many rhymes or stories. Let the children illustrate these sentences on their millboards in any way they like. Let them find cards they know on the wall, to read to the teacher.

A careful record must be kept of the cards each child can read.

Care must be taken not to keep back the quick children because of the slow ones. The Sentence Method, however, lends itself to group work and individual work as well as class teaching.

(4) *Letter Recognition* (see Writing Section)

Add the letters *p* and *c* to the Alphabet Frieze (Fig. 24). Revise any old letters with new-comers, as suggested last week.

SECTION IV: WRITING

(1) **C**ONTINUE the lessons in inset writing.

(2) Let the children run their fingers over the sandpaper letters *c* and *p*. This applies especially to children who do not know them. Some children learn all their letters very quickly, although they do not know their sounds and cannot read.

(3) Teach the letters *p* and *c* in print-script. All this early writing must be done on millboards with chalks. It is an incentive to the best writers to be given a piece of ruled brown paper. Those who can form their letters well (often the five-year-olds) are soon able to use soft lead pencils, such as Wolff's Black Prince and Cumberland Pencil Company's Black Stubbing Pencils. These pencils are useful for writing patterns. Point out to the children that *p* goes below the line and *c* is like an open *a* with no little line by the side of it.

Writing Patterns

Little ones will like drawing a black cat. A large circle for its body, a small one for its head, two little ears and a long curly tail. They print *cat* by the side, as in Fig. 25, between lines 1 inch apart. Figs. 26 and 27 show two patterns.

The second pattern will remind them of the letter *m*. Let them invent some patterns. Be sure they write all their patterns from left to right.

SECTION V: NUMBER

(1) **C**ONTINUE last week's work. Let them count groups of objects 1 to 5.

Let children have building blocks and build a wall 4 bricks long, then one 3 bricks long, then one 5 bricks long. Ask which wall is longest; which shortest. Lead children to see that 4 is more than 3 and less than 5. Continue with other numbers up to 6.

Let children make simple drawings in coloured chalk, as described last week, showing the values of 1 to 5.

(2) Fig. 28 shows an easy blackboard exercise that assists children to place the stairs in order during the individual work period. Fig. 29 shows a very valuable piece of apparatus for individual work. Six match-boxes are gummed to the bottom of a larger box, as shown. On the bottom of the match-boxes figures are pasted. The child has to put the correct number of beads (or counters or beans) into each box. To do this he must know the value of each figure, and be able to count the number of beads he wants. Although this sounds a simple exercise, quite a number of children cannot do it at this stage.

(3) Besides this tray, little patty tins like that shown in Fig. 30 are useful. A figure is painted in enamel at the bottom of each. These tins last a long time and are clean and attractive. They are invaluable for individual work and are easily checked by the teacher.

(4) When the children are learning the figures it is a help to hang these figures under or above the appropriate number pictures, as in Fig. 31. The name of each figure can also be hung up (see Fig. 31). This helps reading. For example, on their sentence card this week they have the name *three*. It is a valuable exercise to let children try to match the number picture, the figure (or symbol) and the name. This week teach the symbols for the first five numbers.

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SECTION VI: DRAWING AND HANDWORK

(1) *Drawing to help Writing and Number*

BESIDES the bold free work the children do in connection with their sentences, stories and rhymes, the following exercises will help them to control their pencils and crayons and will be an aid to their writing.

Give them practice in drawing "standing up" lines (vertical), "lying down" lines (horizontal) and slanting lines, like a hill. They can combine these in patterns, using three of one and three of another. This helps arithmetic. Coloured crayons make effective patterns (Fig. 32).

Little mice that are hiding away from the cats in the picture are easily drawn. Draw a lying-down line first, then a curved line over it, like a piece of the moon. Eyes, ears, legs and tail are added as shown (Fig. 32). The children can draw as many mice as they like, but they must draw a little round hole for each one to hide in (Fig. 32). Next, let the children draw the three pigs (or more if they like). Show them how to draw an oval. Add an eye, a round nose, two ears, four short legs and a curly tail. The Montessori insets help children to understand the circle and square. (See section on Writing.) Quite rightly, in the Infant School one cannot have subjects in water-tight compartments.

(2) *Modelling in Clay or Plasticine*

A mouse, a cat, a saucer for pussy's milk.

(3) *Paper Modelling or Toy Making*

Children enjoy this model of a cat's face, that shows the cat's eyes during the day and during the night. The older infants can make it for themselves, but the large one can be made for the babies. Grey or brown paper is used. Fold the paper along AB and draw a cat's face as shown; fold along CD to cut out the eye (Fig. 33). Unfold. Cut a piece of white paper the same size as the cat's head but without ears. Fasten the two heads together (the grey one on top) with a paper-fastener at A (Fig. 34). The little round head of the paper-fastener represents the cat's nose! Draw night eyes on the white paper showing through the eye-holes. Turn the paper round so that the night eyes disappear and draw day eyes.

If a large cat's face has been made, slits can be cut each side of the mouth for the insertion of whiskers. All the children can try to cut six narrow strips of grey paper for whiskers. The best can be used. Insert the whiskers in the slit and gum. If a small model is made it is best to draw the whiskers in with black crayons. Black markings can be added also to make the cat look like a tabby cat.

Little ones enjoy revolving the paper so that it reveals in turn a cat with night eyes and day eyes.

TOPIC NO. 3

Very realistic models can be made if green or yellow paper is used instead of white for the eyes.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

ACTING the story of Molly and her cat.

(2) *Rhythmic Exercises*

Revise all those already given. Play soft music and let the children pretend to be cats and run with "pit-a-pat" steps, keeping time.

(3) *Playground Games*

Children at this age like hopping on one foot, walking along cracks in the pavement or jumping down steps. Encourage these activities by giving them chalk lines to walk along, and low strong boxes to jump from. They also enjoy skipping first with one foot and later with two. Free activities are very suitable at this stage. Take also the games already suggested.

(4) *Songs*

Nursery Rhyme, "Pussy Cat, Pussy Cat, Where Have You Been?" First teach the children the words. Let the class divide into halves. One half asks the question, and the other half represents the pussy cat and replies.

Let the children listen to the song. Hum the tune to "la" and let the children clap their hands softly three times to each bar. Then sing to the words "one, two, three, one, two, three."

When the song is well known the children can be grouped into two sections to sing it.

Let the children dramatise the story in any way they like.

Music for this song will be found in *Song Time* (Curwen).

Teach them also the song on page 43, "I Love Little Pussy."

SECTION VIII: *STORIES*

THE CAT AND HER KITTENS

(STORY FOR COLOURED PICTURE)

IN the old barn the mother-cat had a dear little family. She had five kittens, all as naughty as could be! What did she call them? "You shall be Pitter," she said to one. "You shall be Patter. You both pitter-patter about all day long! You, little soft one, shall be called Cuddly! And you, sleepy one, shall be Cosy, and last of all, you, tiniest one, shall be just Tiny, for you are the littlest of all!"

So the kittens got their names, and all day long they ran about in

TWO YEARS IN THE INFANT SCHOOL

the old barn, lapped their milk from the dish and rolled over in the hay. What fun they had! Sometimes the other animals in the farmyard popped their noses in to see them. The fat pig put in her snout and grunted:

“Who likes milk?”

“I do!” cried all the kittens one after another.

“The farmer’s wife is coming with a jug for you,” said the pig. Sure enough, in came Mrs. Brown and poured some more milk into the dish.

In the afternoon the goat put her head in the old barn and said, “Who likes cream?”

“I do!” mewed Pitter, Patter, Cuddly, Cosy and Tiny.

“The farmer’s little girl is coming with some cream for you!” said the old goat.

Sure enough little Patsy came along with a jug of cream. She poured the cream out for the kittens and cat. What a treat!

The mother-cat taught her little kittens their manners. “Lap your milk quietly and slowly,” she said. “Greet other creatures kindly and politely when they speak to you. When they say, ‘How do you do?’ answer that you are very well, thank you.”

The big brown cow put her head in at the barn next day and said, “How do you do, kittens?”

“Very well, thank you!” they all answered at once. Their mother was very pleased with them.

Then the cart-horse looked in on his way to dinner. “How do you do?” he neighed.

“Very well, thank you!” called the kittens.

“What polite children you have!” said the cart-horse, and he went to his dinner.

“You are really very good children,” said their mother. “When the time comes for you to go to homes of your own, I am sure you will have good ones, for you are such well-behaved kittens.”

One day, when Pitter and Patter were lapping milk from the dish, and Cosy was being washed, and Tiny was playing with his mother’s tail, Cuddly thought he would go and look out of the door of the barn and see what the big world was like! He ran to the door and peeped out. How exciting it seemed! He ran right out into the yard—but, oh dear, a big man suddenly picked him up and said, “Oho! So Puss-cat has some more dear little kittens in the barn! We shall have to find homes for them!”

Then he carried the naughty kitten to the barn and put his head in at the door.

“How do you do, kittens!” he cried.

“Very well, thank you!” answered the kittens at once.

“I will take you each to a good home!” said the farmer. And before the week was gone each of the little kittens had a home of its own, with plenty of milk to drink and a warm basket to lie in.

"They are lucky kittens," said the old mother-cat. "But I do miss them!"

MOLLY AND HER KITTEN

(STORY FOR PICTURE-SENTENCE CARD NO. 5)

MOLLY wanted a kitten. She wanted it more than anything else in the world.

"When I get a sixpence I shall go to town by myself and buy a kitten," said Molly. So when Uncle Peter gave her a shiny sixpence, Molly put on her hat and coat and ran down the street to town.

She went into a toy-shop and the shopgirl looked at her. "Do you want a doll?" she asked Molly.

"No," said Molly. "I want a kitten."

"We don't keep cats!" said the girl. So Molly ran out. She went to the cake-shop. Sometimes they had ginger-bread cats with currant eyes. They might have real cats, too.

The shopwoman looked at the little girl. "Do you want some cakes?" she asked.

"No," said Molly. "I want a kitten."

"We don't keep cats," said the shopwoman. So Molly ran out.

Next she came to a picture-shop. There was a picture of cats in the window, so Molly thought there might be real cats inside. She went in.

A man was there and he looked at Molly.

"Do you want a picture?" he asked.

"No," said Molly. "I want a kitten."

"We don't keep cats," said the man. So Molly ran out. She began to cry, and a lady stopped and patted her head.

"Don't cry," she said. "What is the matter?"

"I have sixpence to buy a kitten," wept Molly. "But I can't find one."

"I have a kitten at home," said the lady. "You may have it—and you may keep your six pennies to buy a collar for it, and some cream!"

So the kind lady took Molly to her house, gave her a lovely tabby kitten in a basket, and then took her to buy a little green collar and a tiny pot of cream.

Molly went home proudly.

"Look, Mother!" she said. "I have a puss-cat! I have bought a collar and some cream with my pennies! Isn't the kitten a pet?"

So now Puss-cat lives with Molly and is very happy. She often strokes Puss-cat and says, "I love little pussy, her coat is so warm," and then Puss purrs—and purrs—and purrs. She is so happy, you see!

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DICK AND HIS PIGS

(STORY FOR PICTURE-SENTENCE CARD No. 6)

"**Y**OU are a big boy now, Dick," said Dick's father one day. "You can take my pigs to market and sell them for me!" "Yes, Dad!" said Dick. He went to the sty and caught the three fat little pigs. Then off he went to market with them. They were naughty little piglets and sometimes ran away. But Dick got them into a corner and caught them.

"I'm going to market to sell my pigs!" he cried, as he went along. "Who wants a piggy-wig with a little curly tail?"

"I do!" called a big farmer. So Dick gave him one of the pigs, and went on with only two.

"I'm going to market to sell my pigs!" he cried again. "Who wants a piggy-wig with a little curly tail?"

"I do!" cried another farmer, and he walked up to the two pigs. He poked one with a stick, and then he poked the other, to see how fat they were.

"I'll have this pretty little pig!" he said, and picked one up. He paid Dick some money and off he went. Dick went on his way again, and shouted loudly.

"I'm going to market to sell my pig! Who wants a piggy-wig with a little curly tail?"

"I do!" said a farmer driving by in a cart. "Lift him up here. I can carry a pig in my cart."

He paid Dick for the pig and off he went again—but this time he had no pigs. So he did not call out as he had done. He whistled merrily instead.

He went home and gave the money to his father. "You are a good and careful boy!" said his father, pleased. "Here are some pennies for you. Spend them well!"

"I'm going to market, to market!" cried Dick. "I shall buy a piece of cake—a pound of peppermints—and an ice-cream cornet! Oh, what a lucky boy I am!"

I LOVE LITTLE PUSSY

CECIL SHARMAN

With an easy swing

Key E \sharp \sharp \sharp | m : d : r | m : d : r | m : - . f : s | s : - : r |

VOICE *mp*

I love lit - tle pus - sy, Her coat is so warm, And

PIANO *mp* *legato*

f | s : - . f : m | r : - : m . m | *f* : r : m | *f* : - : s |

if I don't hurt her She'll do me no harm. So I'll not pull her tail Or

cresc.

mf | d' : - . t : l | s : - : l | *f* : - . m : r | l d : - ||

drive her a - way But pus - sy and I to - geth - er will play.

mf *p*

Topic No. 4

Snowdrops and Crocuses

SECTION I: *THE TALK*

(The teacher should have snowdrops and crocuses for the children to see.)

WE all know and love the flowers that come so early in the year. There are no leaves on the trees, except for the dark evergreens, and there are no daisies in the grass or buttercups in the field. But in the garden, early in the year, are the little white snowdrops.

Here are some for us to see. We might expect a big, strong flower to come pushing its way through the cold and frost of February—but the little snowdrop is small and dainty. It hangs its pretty white head like a little bell that might ring at any moment. Look at the flowers—pure white, with green stripes on the inner flower-leaves. No wonder it is called a snowdrop, for it really is like a snowflake with a drooping head!

Why does it droop its head? When it grows as a bud it is upright—it is only when it opens that its head droops. You see, it does not want the rain to spoil the pollen-powder and nectar that it keeps inside its pretty cup. They are precious to the snowdrop, and it must keep them carefully. The nectar is for the bees, and the pollen is to help to make new seeds. The snowdrop droops its head to hide them from the big rain-drops that sometimes splash down. The rain runs off the flower and drips to the ground.

How many leaves has the snowdrop? Only two. They stand on each side like little spears.

Now here are some crocuses. They are quite different from the dainty, drooping snowdrop. What lovely bright colours they are! Golden yellow—mauve—brilliant purple—white, striped with purple and mauve! Look down into the heart of a yellow one and see what a deep golden treasure is there. The crocus does not droop its head as the snowdrop does. Why is this? It is because the crocus has another way of hiding its precious pollen—it can fold its six petals over its stamens (show these) which hold the pollen, and so the rain cannot spoil the treasure in the heart of the flower. On a dull day all the crocuses are tightly folded—but when the sun shines their beautiful silky petals open

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wide, and take in the sun's warmth and light. Then they are very lovely to see.

How is it that the snowdrop and the crocus are able to come out so early in the year? Very few flowers blossom now—most of them wait for the sweetness and warmth of spring days, or summer-time.

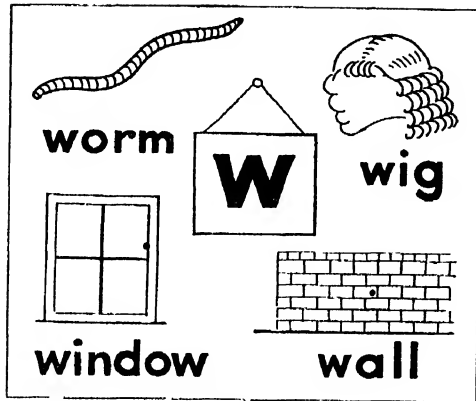
The snowdrop and the crocus both have larders in the earth in which they have stored food they may use early in the year. Who knows what these larders are? The snowdrop has a bulb. Here is one. Let us look at it. Inside is food for the growing flower. Right in the very middle is packed the flower itself and its two leaves during the cold winter—but when February comes it is time for the flower to grow up. So it pushes its way through the cold earth, and perhaps even through a layer of white snow! All this time it is feeding on the food stored in the little brown bulb below. We need food to make us grow, and so does the snowdrop! Without the food-store in its bulb the snowdrop could not grow and flower so early.

And what about the crocus? Has it a larder, too? Yes, it has—but it does not store it in a bulb, but in a little hard round thing called a corm. The crocus does not hide itself right inside the corm as the snowdrop hid itself inside the bulb—it sits on the top and grows upwards from there; but it feeds from the store of food in the corm, and so is able to flower almost as early as the little snowdrop.

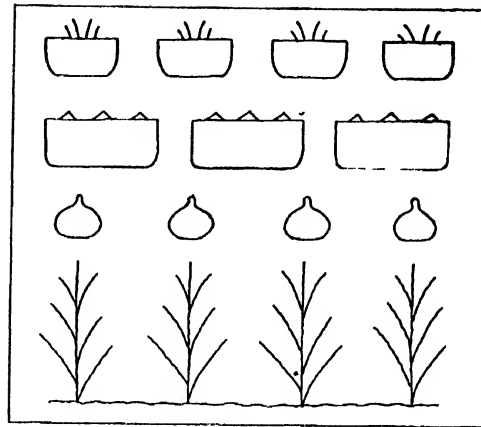
How lucky for us that the snowdrop and crocus have larders in the earth—a bulb and a corm—so that they may use the food there and grow so early in the year! Who knows where there are many snowdrops or crocuses flowering? We must try to go and see them if we can. It would be lovely if we could find some growing in crowds as we see in our picture! Let us look for these pretty early flowers whenever we go out for walks. Perhaps we shall hear a few bees humming in the crocuses. That would be a lovely sound to hear!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

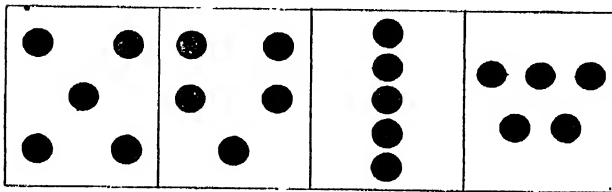
- (1) **E**NCOURAGE the children to talk about the flowers they know. Why are there so few flowers in winter? What do flowers like? Sunshine and warmth.
- (2) Let the children tell the names of any very early spring flowers.
- (3) Ask them questions based on the suggestions given in The Talk on snowdrops and crocuses; especially why crocuses are able to bloom so early.
- (4) Show them a pot of growing crocuses. Let them notice especially the colours of the crocus—yellow, bright gold, purple.
- (5) Let the children study the picture and notice the colours in the picture. Can they see any snowdrops?
- (6) Let them look at the trees in the picture. Why do they think it is spring?



35



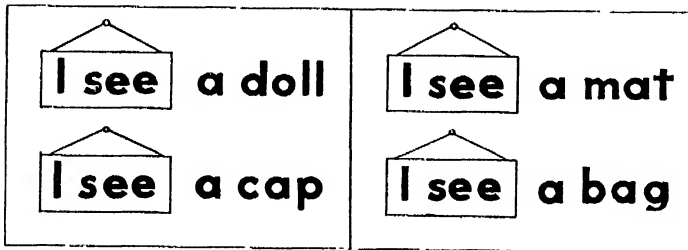
43



42

I see

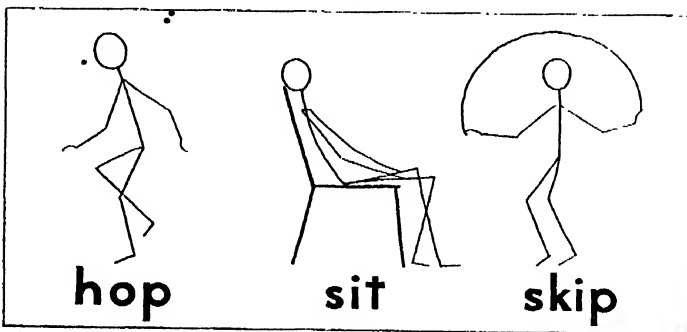
36



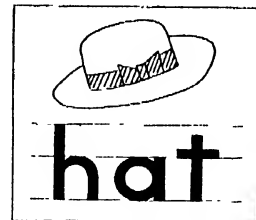
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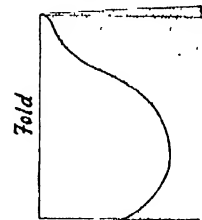
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40



41



44

FIGS. 35-44

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(7) What are the two children saying in the picture? What is one child doing? Why are they dressed so warmly?

(8) Call their attention to the blue sky and the pattern made by the branches of the trees against the sky. Let the children talk about what they see in the picture—the birds.

(9) Teach these rhymes:

(1)

First let the children look again at some snowdrops. They are white. What part is green?

Little Miss Snowdrop has come over the way,
She wears a white gown on a cold winter day.
Miss Snowdrop is seen
In a bonnet of green
Over the way.

(*Little Gem Poetry Books, Bell.*)

(2)

What are the children talking about in the picture? Perhaps they are talking about the flowers that will soon be out—the flowers that have been waiting under the dark earth and snow all the winter. Perhaps they are saying to each other:

Little white snowdrop, just waking up,
Violet, daisy, and sweet buttercup!
Think of the flowers that are under the snow,
Waiting to grow!

What were the flowers doing under the snow? What awakens them? Which flower awakens first?

(3)

Perhaps the children are talking to the birds and the birds are talking to them because birds have a great deal to say in the spring-time. Listen to one of the children in the picture speaking.

Child: Oh, blackbird with the shining yellow beak,
You would tell me why it's yellow, if only you could speak.
Blackbird: I will tell you why it's yellow, though I can only sing;
I dipped it in a crocus on the first day of spring.

(*Little Gem Poetry Books, Infant Book, Bell.*)

Let the children act this rhyme. One half the class can be children and one half blackbirds and answer the question.

(4)

Once I saw a little bird
Come hop, hop, hop;
So I cried, "Little bird,
Will you stop, stop, stop?"
And was going to the window
To say, "How do you do?"
But he shook his little tail,
And far away he flew.

(This is a useful little rhyme because it brings in the words *to* and *do*:
"to the window," "How do you do?")

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) **B**REATHE in, raising heels. Breathe out, lowering heels.
Inhale and exhale deeply three times, then take a deep breath
and exhale in short pants as if running.

(b) New sound to be taught, *h*. Show the children the letter *h*; let them breathe out several times, inhaling through the nose, exhaling through the mouth. Let them say: *hop, hop, hop! How do you do? House, home*. Perhaps the quicker older children can think of some words themselves beginning with *h*. What do we wear on our heads? A *hat*? Perhaps a child in the form is called *Helen*, or *Harry*.

Read rhyme (4) again. Let the children listen for the sound of *h*. Let them say again the rhyme in the first week's work.

My *house* is red—a little *house*,
A *happy* child am I.

(c) Revising the letter *w*. *h* and *w* are two important sounds because they are met with so frequently in reading. Revision of sounds must go on continually because of new comers and backward children.

After a deep breath, let the children place their hands on their hips and blow out their breath with the lips pursed-up as if for whistling. Let them try to make a whistling sound. The children notice the shape the lips take when whistling.

Now let them breathe softly through their pursed-up lips and listen to the sound. It is something like *hoooo*. Tell them to try to make the sound without the *h*—that is *oooo*, and notice the change as their lips return to the natural position *oo-w*. Let them give the *oo* sound first and running on to it the *w* sound—*window*.

Show the children the card of pictures (Fig. 35) or these simple pictures can be drawn on the board and the letter *w* hung beside them. As the children tell the words let them look at each other's lips and see that they are making the *w* sound.

TWO YEARS IN THE INFANT SCHOOL

Show the letter *w* without pictures and let the children say any words they know that begin with *w*—*wig* (piggy-wig), *way*, she *wears* a *white* gown, *Winny*, *Willie*, etc.

(d) Show them the letters *p* and *s*. Let them say words beginning with these letters and compare the sounds with that of *w*.

(2) Word Recognition

Revise *to* and *do*. *To* the window. How *do* you *do*?

Prepare several white cards with the words *I see* printed on them. (Fig. 36).

Print *I* on the board and remind the children that they learnt it last week. Then show the card with the phrase *I see*. Let children learn it as a whole. Have on the table a number of things—a doll, bag, cap, mat, etc. Let children come out and tell what they see. As the children tell, the teacher prints on the blackboard what each says, as, "I see a doll." (Fig. 37).

Draw some action figures on the board as in Fig. 38 and print the action words underneath—hop, sit, skip.

Let the children imitate these actions. Later write the words on the board without the pictures and see if the children remember them, and can perform the action.

The drawings and words can be left on the board for a week.

(3) The Sentence Method. (Second Stage.)

Get from the children the sentence they would like to have printed on the board, for example:

"Little Miss Snowdrop has a white dress."

Read the sentence to the children and let them repeat it.

Remind them of the *h* sound in *has* and *white*.

Sentence cards 7 and 8 show two more sentences for this week to hang on the wall:

"Henry planted some bulbs in his garden."

"Helen saw a little bird come hop, hop, hop."

Read them the story about Henry and his garden. Show the children the picture of Henry. Let them guess what bulbs Henry planted. Then read the sentence to them. Let the children read it together, then let each child read it separately. See that the words are pronounced clearly. Henry is a useful name—*cf.* hen.

The second sentence is easily introduced by rhyme (4) and the story about Helen.

Revise the old sentences. It is a good plan to put the cards away each afternoon, and rearrange them the next morning when revision is given.

Before long several children are obviously ahead of their companions and form a group to themselves. This group is ready for what may be called the second stage of the Sentence Method, though they will continue the work of the first stage at the same time.

Using Matching Cards.—The second stage is reached when a child can read the sentence *without the picture*. During the first stage, the child recognises the sentence because of the picture. To see if any children have reached the second stage show them cards on which the sentences have been printed without the pictures. Some bright children will recognise several sentences in a few moments and will read them. This progress is recorded by the teacher. Other children, less bright, are still in the first stage and will have to match their sentence with the original card before they can read it. Sheet I (page 58B) shows some matching sentences to go with the picture-sentence cards.

New sentence cards continue to be introduced as before, but matching cards are also added for the quick children. These form a group that can do a good deal of work alone reading and matching cards, and drawing sentences and pictures on paper or boards. It is often wise to give the best group books for this work. They take a pride in their books and the way is prepared for original work. To have one's own book suggests that one should write one's own sentences.

(4) *Letter Recognition*

See also Writing Section. Fig. 39 shows a new picture for the Alphabet Frieze. Revise the letters the children know. Give them plenty of practice in recognising the letters and their sounds without pictures. Hold up each letter in turn and see if the children can give a word beginning with its sound. Backward children can be picked out and form a division to themselves.

SECTION IV: *WRITING*

- (1) **C**ONTINUE the general scheme for the first year. (See Topic 1.)

In using their geometrical insets the children will become familiar with the circle, square and triangle. Draw their attention to the number of sides of the square—4. When they draw a triangle—let them count the sides—3, and notice the two sloping lines and the lying-down line.

- (2) Show the children the correct way to write *h* in print-script.

They may notice it is like *b*, but open at the bottom. When drawing their sentences they may have copied an *h*, but in the writing lessons the children learn to make it properly. The small letters are all made with an unbroken movement of the pencil. The child's pencil when drawing *h* goes—down, up, around and down again.

Let them write the word *hat* between lines as in Fig. 40, one inch apart, and underneath a picture of a hat that they have drawn in coloured chalks.

- (3) Making big letters or capitals.—Let them practise making some big letters.

(a) *M*, the first stroke of *M* is a down-stroke, and the rest of the letter

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is made without lifting the pencil. (b) *A* is made with two down-strokes and one cross-stroke. (c) *W* is made with one continuous zigzag movement. (d) *P, B, D*. In these letters the down-stroke is made separately; the pencil is not lifted in making the other parts of these letters. (e) *C* is, of course, made without lifting the pencil. (f) *H, T*: in these letters the down-strokes are made before the cross-strokes.

Writing Patterns (Fig. 41)

In these writing patterns it is a help to let the children fold their paper so that they can use the creases to guide them. Fig. 41 shows a pattern little ones like.

The dotted lines represent creases. Creases should only be used when the child has done a certain amount of free work.

SECTION V: NUMBER

THE children, that is, the greater number, will now know the value of the numbers from 1 to 5. Use the apparatus already described to teach the number 6.

(1) Revising the number 5. Let each child have five counters only; a piece of plain paper and coloured crayons. Fold the paper into four equal parts as in Fig. 42. The children may draw along the creases with their crayons to make the divisions more distinct.

Let the children make picture 5 on the desk with their counters, and then copy it with crayons in the first space. Let them place their counters in a group of 4 and 1. This is copied in the next space. Next let them place their counters in a vertical line, saying "1 + 1 + 1 + 1 + 1," five ones. This is also copied in a space. Fill up the last space in the same way. During the work suitable questions can be asked to help the children to apply the knowledge they are gaining, e.g. when they have filled up the second space, say "I have given two sweets to Tom, and two to Betty. How many left?"

(2) Another simple test (based on previous board work) is to draw five "empty boxes" on the board and write the figures underneath. Let the children copy these from the board and put the correct number of balls in each box. The figures should be arranged in a different order each time this test is given.

(3) The reverse of the above. Draw the balls in the boxes. Tell the children to draw the pictures and write the correct figure under each box.

The teacher may now have to divide her class into groups.

Those that have not learned the values of the first five numbers, must work at these, the rest go on to the numbers 6-10.

(4) Teach the new number 6 by letting the children count groups of 6 objects and draw bricks, sticks, marbles or balls, writing the figure 6 by the side of each group of six.

(5) Let the children say these rhymes when they draw and model the bulbs as suggested in the Drawing and Handwork Section:

TEN LITTLE BULBS

One little, two little, three little bulbs,
Four little, five little, six little bulbs,
Seven little, eight little, nine little bulbs;
Ten little bulbs, oh!

There were ten little bulbs,
All in a line;
One was lost,
And then there were nine.

SECTION VI: DRAWING AND HANDWORK

(1) *Bold Drawing in Crayons or Painting*

THE crocus and snowdrop.

(2) *Drawing to help Writing and Number.* (Fig. 43.)

Let the children draw a row of bowls—each must be of a different colour. Let them draw the straight leaves of the crocus or snowdrop. Beside the row of bowls let them write the number. Next let them draw a row of flat bowls with the tips of some bulbs just showing.

Draw Henry's bulbs. Let the children decide how many bulbs they will give him. Lastly let them draw some bare trees. They draw one standing-up line, then short slanting lines each side as shown (Fig. 43). Let them count their trees.

(3) *Clay Modelling*

Bowls of different shapes and sizes. This is probably an exercise similar to others they have had. Let some children make one big bowl with the whole of their clay, and others make two or more smaller bowls. Let them compare the sizes. "Mine is bigger than yours." Show various kinds of bowls to the children.

A crinkly edge can be made by pinching the edge of the bowl at intervals.

(4) *Paper Tearing*

A bulb (Fig. 44). Fold a small piece of paper in half, and tear the paper as shown in Fig. 44. Begin near the fold at the top, spread out wider near the bottom, then turn in again to finish. Colour the bulb light brown. Let each child tear a number of bulbs and count them

(5) *Stick Laying*

With sticks make the straight-line letters—*H, A, M, W.*

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SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Rhythmic Exercises*

REVISE any of those already given:

R Walking Exercises.—Variations of time and style in marching, e.g. policemen, soldiers, children walking to school. Teach the children to listen for the change of time in the music for themselves without having to be told, or without a pause being made to prepare them for the change.

Walking where you like without touching each other.—Play a march that the children can walk to. Let them walk where they like about the room, without touching each other. At a given word they turn and walk in the opposite direction. As the music grows quicker, they walk more quickly, until finally they run.

(2) *Playground Games*

Bears.—Choose a boy who can growl for the bear. He stands in the middle of the playground. Half the children stand on one side of him and half on the other (or the girls can stand on one side and the boys on the other). The bear prowls about the middle growling. When the teacher blows the whistle the two sides change places and the bear catches as many as he can. Those he catches stand in the middle with him and are bears also. If desired the girls who are caught can join hands, and the boys join hands, making two groups to catch the remaining children. Whenever the teacher blows the whistle the two sides change places. So the game goes on until about half the class is caught.

(3) *Songs*

(a) Rhythmic Games.—“I Saw a Bird go Hop,” the music for this is in *Song Devices and Jingles*, by Eleanor Smith (Harrap). The children can try to hop like birds on two feet; let those who like, hop first on one foot, then on the other.

(b) “Snowflakes.”—See page 58.

(c) Greeting Songs.—(1) “Good Morning.” (2) “Good Afternoon.” *Song Devices and Jingles*, by Eleanor Smith (Harrap).

(d) “How do you do?” Also in *Song Devices and Jingles* (Harrap).

SECTION VIII: *STORIES*

THE FAIRY HILL

(STORY FOR COLOURED PICTURE)

ONE very cold morning Mother called the three children to her and told them to put on their hats and coats because she wanted them to go for a walk.

“Oh, Mother, it is much too cold!” cried Hilda.

“I don’t like going out on frosty mornings,” said Winnie.

“I want to play with my soldiers,” said Bobby.

“No,” said Mother. “It is nice and dry, and you will be better

out of the warm house for a little while. A walk will do you good. Hurry up now! ”

So the three children put on their hats, their scarves and their coats, and out they went into the pale sunshine. It was February, and the trees were bare. The wind was cold, and the children pulled their scarves tightly round them.

“ It is horrid! ” said Hilda.

“ There is nothing to see! ” grumbled Winnie.

“ I wish I were at home! ” sighed Bobby.

“ Where shall we go? ” asked Hilda. “ Let us go somewhere we haven’t been before. ”

“ We’ll climb over this stile and see where that little path leads to! ” said Winnie, pointing to a little stile that led over a red wall. So up went the children and down they climbed into a field over which ran a wide path.

They ran along and came to a small wood. They went through it—and then, what a wonderful sight they saw! In front of them was a little hill, and growing all down the hill were shining white snowdrops and brilliant crocuses! How they all shone in the sun! The snowdrops were as bright as silver, the crocuses were golden yellow, deep purple and white.

“ This is a fairy hill! ” cried Hilda in delight.

“ It shall be our own hill! ” said Winnie, clapping her hands.

“ It is the loveliest place I ever saw! ” said Bobby. “ Look at all the flowers! Oh, I shall pick some snowdrops to take home to Mother! Won’t she be pleased! ”

“ Look at that blackbird! ” said Hilda. “ Isn’t he glossy! ”

The blackbird sang a little song.

“ That is his way of saying, ‘ How do you do? ’ ” said Winnie. “ I wonder how he got such a bright golden beak. Isn’t it lovely? ”

The blackbird sang a song again, and Bobby laughed in delight.

“ I know what he is saying! ” he said. “ He is telling us why his beak is golden. He says he dipped it into the yellow crocuses! ”

The others laughed, and listened whilst the blackbird sang again. He had a beautiful voice. The sun shone out and all the crocuses tried to open their pretty cups more widely than ever.

“ It is time to go home, ” said Hilda. “ Let us each pick a little bunch of snowdrops for Mother. Then we must go. I *am* glad we came out for a walk this morning. I feel very happy! ”

They picked the snowdrops, said good-bye to the pretty crocuses and the watching blackbird and then ran home.

Mother was surprised to see their lovely snowdrops!

“ Just what I wanted! ” she said. “ And oh, what rosy, happy faces! How pleased I am that you went out for a walk! ”

“ We are, too! ” said Winnie. “ We found a fairy hill, Mother. Aren’t we lucky! ”

And they certainly were, weren’t they?

TWO YEARS IN THE INFANT SCHOOL

HENRY AND HIS GARDEN

(STORY FOR PICTURE-SENTENCE CARD No. 7.)

HENRY was very proud and pleased because Daddy had given him a tiny little piece of garden for himself. It happened like this. Henry had a birthday and Uncle William sent him a wheelbarrow, a trowel, a fork, a spade and a watering-can. He wrote Henry a letter too, and in it he said:

"These things will help you to be a good gardener."

Henry was delighted, but soon he began to think hard.

"Daddy," he said, "I can't be a good gardener until I have a garden to dig in. May I have a little piece for my own?"

"Yes," said Daddy, and gave him a nice sunny piece to work in. Then you should have seen how hard Henry worked! He dug and raked and tidied till his little patch was quite beautiful—but it had no flowers in at all.

"Shall I plant some seeds, Daddy?" said Henry, who knew that flowers grew from seeds.

"No," said Daddy. "It is nearly winter-time now, Henry. It is not the right time to plant seeds. You must wait until the spring comes."

"But I can't wait such a long time!" said Henry, almost crying. "I want to plant seeds now and see my flowers coming up!"

Daddy thought he was silly and took no notice of him—but Mother had such a good idea.

"You can plant something now, Henry!" she said. "You can plant bulbs. They will flower early in the spring for you and make you happy. Put on your hat and coat and we will go and buy some bulbs."

So out they went and bought a big bag of hyacinth bulbs. Mother explained to Henry that the flowers would come early because the bulbs were larders full of food that would feed the flower and make it grow up very soon.

So Henry planted some bulbs in his garden. What a happy time he had! You can see him in the picture. He planted all the bulbs in his garden, and then ran indoors to tell Mother his work was done.

And now you should see his garden! It is full of wonderful hyacinths, blue, pink, red and white, and they do smell lovely!

Wouldn't you like to smell them? I would!

HELEN'S LITTLE BIRD

(STORY FOR PICTURE-SENTENCE CARD No. 8.)

IT was a cold, frosty morning, and Helen was glad to eat her nice hot porridge, for she was hungry. When she had finished her breakfast she went to the window. The world was white with snow.

As she looked out, Helen saw a little bird come hop, hop, hop, over the snow towards the window.

"How do you do?" cried Helen.

"I am not very well," said the bird. "I am cold, and hungry and thirsty. I can find no worms. I can find no water, for the ponds are frozen. I can find no warmth!"

"No worms, no water, no warmth!" said Helen. "Poor little bird! Come on to the window-sill and I will give you some crumbs and some water."

The bird flew to a wall and looked at Helen to make sure she was a kind little girl, and that there were no cats nearby. Helen ran to her Mother and asked for a piece of bread. She crumbled it on the window-sill, and then ran to get a dish of warm water. She put that on the window-sill too.

The little bird came hop, hop, hop, over the snow again. Then it flew up to the window-sill, and began to peck up the crumbs. Then it hopped to the edge of the dish and took a sip of warm water. How lovely! It fluffed out its feathers, flew to the wall, and sang a happy song.

"I have feasted on crumbs! I have sipped water! I am no longer hungry, thirsty or cold! Little girl, you are kind and I love you!"

Then it flew away. But it came back the next morning, and once more Helen saw it come hop, hop, hop, and once more she fed it and gave it water to drink. Then, when the warm days came, it flew away.

But what a surprise Helen had one day—for as she walked round the garden, she found a pretty nest in a bush. Inside were five little eggs, and nearby was the little bird she had fed in the winter-time!

"I have come to live in your garden with my little wife," sang the happy bird. "You are so kind, Helen! You made me happy, and now I want to make *you* happy!"

"I *am* glad I fed one little bird!" said Helen. "Now I have two, and soon there will be five more when the eggs hatch. What fun! What fun!"

SNOWFLAKES

CECIL SHARMAN

Full of the joy of living

Key Ab $\parallel d$ \parallel P :d .d lt, .t, :t, | l, .t, :l, .t, ls, :— }

VOICE

PIANO

Snow - flakes and win - ter winds all have gone a - way,

||d :d .d lt, .t, :t, | l, .s, :l, .d lr :— }

Snow - drops and cro - cus - es make the gar - den gay;

$\parallel m$ mf .m :m lr :r | d .r :m .f ls :— }

Ro - bins and black - birds sing - ing all the day,

$\parallel l$:s .f ls .m :d .r | m :m ld :— ||

Out in the sun - shine where the child - ren play.

Topic No. 5

The Rain

SECTION I : *THE TALK*

PITTER-PATTER! We often hear that sound, and we know it is made by hundreds of little rain-drops, on the window pane, on the pavements and on the house-tops. Then we say, "Oh, it's raining! We must put on our mackintoshes, our sou'westers and our rubber boots when we go to school to-day!"

What kind of sky is there when the rain comes down? Who knows? Is it a bright blue sky? Or is it a dark, cloudy sky? Yes—it is very cloudy, and when the rain pours down the clouds look black and are very low. What sort of a sky is it to-day? Look out of the window and see.

How strange it is that drops of water should fall from the clouds! How does that happen? Where do the clouds come from? Well, it is the sun that draws up the moisture to the sky. You know that on a sunny day the puddles dry up, Mother's washing dries on the line, and the dewdrops on the grass go away, don't you? It is because the sun draws up millions of tiny water-drops that the puddles, the clothes and the grass dry up. All this moisture that has been taken up by the sun's rays forms into clouds after a time—the clouds we see floating about high above our heads every day. If we were up in the sky, flying in an aeroplane, we should know exactly what clouds are like—they are like a mist or fog. If we flew through them we should feel damp, just as we feel damp and wet when we walk through a misty field or through a thick fog.

Then a time comes when the moisture in the clouds is so heavy that it has to fall down—and down it comes pitter-patter—a million rain-drops! Then puddles are found in the road again, the playground is wet, the duck-pond is full! It has been raining. After a while the sun shines out, and we take off our mackintoshes. The puddles dry up—the playground is no longer too wet to play in. The sun is once more drawing up millions of little water-drops to make into clouds again!

Do you like a rainy day? It is jolly to go out in mackintoshes and rubber boots, and splash through the puddles! The policeman at the corner puts on his mackintosh cape. Mothers hurry into the garden and bring in their washing. Motor-cars make big splashes as they go through

TWO YEARS IN THE INFANT SCHOOL

the puddles, and we must keep out of their way. All the trees are wet and shining. Their leaves are washed clean. The plants are glad when the rain runs down into the earth, and their tiny roots suck up the water eagerly, for plants like a drink as much as we do. The rain runs off the roof and drips down to the ground, or into the gutters round the house-tops. The gutters in the road are full of water that swirls along to the nearest drain. All the world is full of the noise of gurgling, splashing and dripping. What a rainy day!

The postman does not like the rain, for his letters get wet. The baker does not like it, for he likes to keep his bread dry. Mother does not like it if it is washing day. Daddy does not like it, for he gets wet going to work. But the ducks like it, and they splash about in the big puddles, and swim across the duck-pond in glee. "Quack, quack!" they say, "this is a lovely day!" The fish like it too, and swim about in delight as they hear the plop-plop of the rain on the surface of the ponds and rivers and feel the drops in the water. The plants like it, and raise their drooping heads. The trees like it, for they are washed clean from dust, and so are the roadside hedges.

Everything takes what it needs from the rain—and then the bright sun takes back the rest! Once again big clouds are made, and, when the time comes, those big black clouds let fall their silver treasure—the bright, shining rain-drops. And once more we take out our umbrellas and call to one another, "It's raining! It's raining!"

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

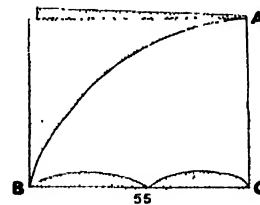
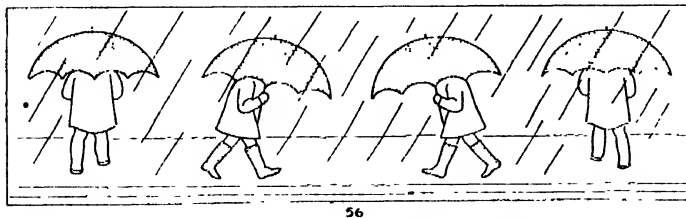
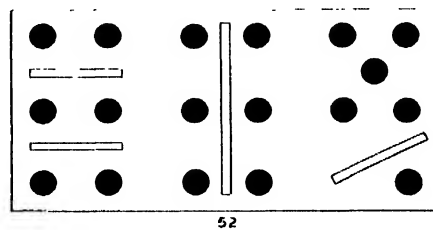
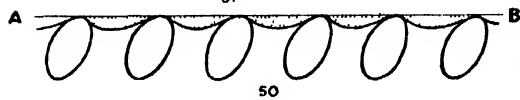
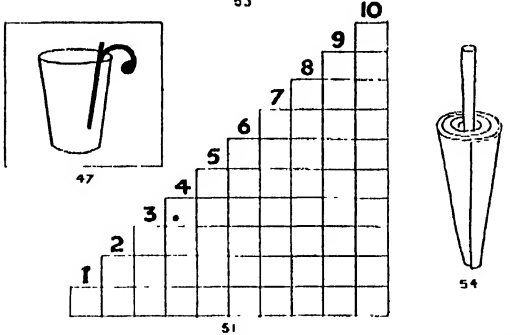
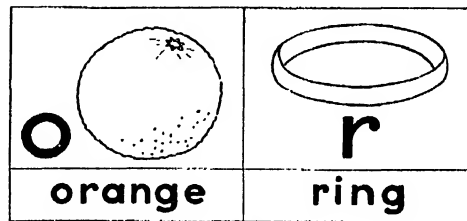
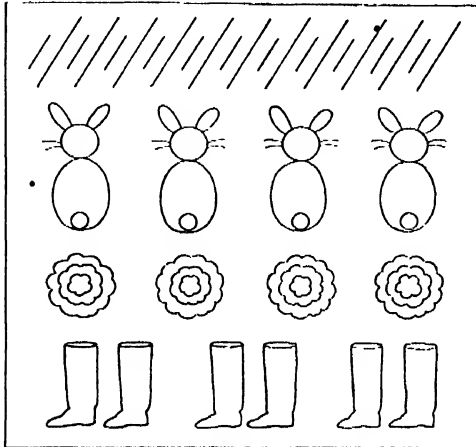
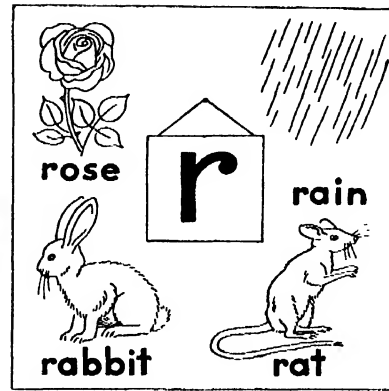
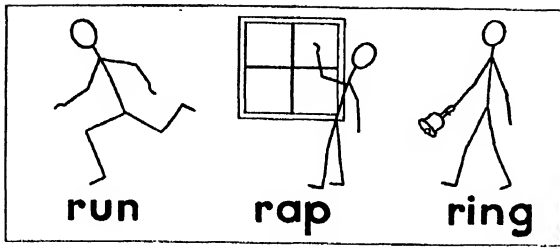
(1) **L**ET the children tell what sort of a day it is. Fine, cold, etc.
(2). Let them tell about a rainy day. The need of protection from the rain and what they use for this purpose—umbrellas, rubbers, mackintoshes, etc.

(3) Ask what the streets look like on rainy days—wet pavements, full gutters, pools in the road, drops of water on trees, etc.

(4) Let them look at the picture of a rainy day and tell what they see there. Who seem to like the rain? Who do not like the rain? Where is the dog running? What is one of the boys doing? Let the children tell something about the people in the picture. The Talk and the stories will help them. Let them notice the clouds from which the rain is falling.

(5) Let them tell what rain is. Where do the drops of rain come from? What does the sky look like before a shower? Let the children describe the clouds. Sometimes, when rain is over, the clouds are gone. Where? Let children see from this that rain comes from the clouds. These questions will be based on The Talk.

(6) Let them tell what kinds of rain they have seen—the gentle rain that helps to make the flowers grow, the heavy rain that beats down the flowers, the "thunder" rain with its big drops.



FIGS. 45-56.

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- (7) Who likes the rain ? Ducks, frogs, snails, etc.
- (8) Teach these rhymes :

(1) THE RAIN

Rain on the green grass,
And rain on the tree,
And rain on the house-top,
But not upon me!

(2) A QUESTION TO ASK THE RAIN

Oh, where do you come from,
You little drops of rain,
Pitter-patter, pitter-patter
On my window pane ?

(What answer will the rain give ?)

(3) WHO LIKES THE RAIN ?

Let the children tell all the things that like the rain—grass, flowers, leaves, snails, worms, etc., then tell them to ask the River and give them the River's reply:

“ I,” sang the River, “ I like every drop.
Come down, dear raindrops; never stop
Until a broad river you make of me,
And then I will carry you to the sea.”

(4) WHAT THE DAISIES AND GRASSES SAY ABOUT THE RAIN

Daisies so bright, grasses so green,
Tell me, I pray, how you keep clean ?

Summertime showers, summertime rain;
Wash dusty flowers all clean again.

(See also the little play “ Rain ” in the section—Dramatisation, Musical Activities, Games, etc.)

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

- (a) **H**ANDS on hips, breathe deeply; hold while the teacher counts 1, 2, 3. Exhale very slowly.

(b) Breathe in, slowly raising the arms outwards to shoulder level; exhale while lowering arms. Repeat twice.

(c) Revise the letter *P*. Close the lips, inhale, and then expel the breath explosively to the sound of *pat*. Read rhyme (2) and let the children listen to the sound of *p*, *pitter-patter*, *pane*. Some may be able to hear the sound of *p* at the end of *drop*, *drops*.

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(d) New sounds to be taught: *r* and *o* as in *on*, *orange*.

Read rhyme (1) to the children, emphasising the word *rain*. Let them notice the sound of *r*. Let the children say this rhyme, trying to roll their *r*'s in *rain*. Show them the letter *r*.

Repeat "Bye, Baby Bunting" again and see if the children can find words beginning with the *r* sound. If not, tell them—*rabbit*, *wrap* (as they do not see the word it does not matter about the *w* in *wrap*).

Read them sentences from the stories containing the *r* sound, for example:

The *rain ran* down the *road*.

Let the children pretend to be bears, and growl, making the *r—r—r—* sound.

Help them to think of words beginning with the *r* sound—*rose*, *rat*, *rap*, *race*, *river*, *rubbers*, etc.

Let the children open their mouths and make the sound of long *ō*. The teacher draws a mouth on the board the shape of *O*. Let the children open their mouths as wide as possible and see what sound they can make—i.e., the short *ō*. Let them say "on the grass, on the housetops, orange."

(2) Word Recognition

Draw on the board a picture of a rainy day, showing rain falling on the grass, on the trees, on the house-top. Print under each part of the picture the appropriate phrase.

on the trees.

on the grass.

on the house-tops.

Ask the children where the rain falls and let them read the phrases on the board. Let them point to each word as they read the phrases.

Let them draw pictures to illustrate these phrases. Draw some more action figures on the board and let children read the words and perform the actions (Fig. 45).

(3) The Sentence Method

Get from the children sentences about the rain and choose one to write on the board. Perhaps it may be:

The rain makes puddles.

Let the children read it together and alone. Let them listen to the sounds of *r*, *m* and *p*.

Tell them again the story of Rob and what he did one rainy day, then show them sentence card No. 9. Let them talk about the picture. What does Rob see? What does he hear? Then tell them you will read what he is saying and read:

"On my window pane the rain falls pit-a-pat."

Let them all repeat the sentence—saying the words carefully—especially *window*. Then let a child come out and "read" the sentence.

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While each child comes out and "reads" the sentence, the rest can draw a picture to illustrate it.

Talk to the children about the creatures that like the rain and the creatures that do not like the rain. Cats, rabbits and birds do not like the rain. Then show them picture-sentence card No. 10. "Rabbits run away from the rain."

Talk to the children about the picture. Where do they think the rabbits are running? Read them what it says under the picture. Let the children read the sentence altogether and try to roll their *r*'s. Then let each child read it. They will enjoy illustrating this sentence.

Revise the sentences the children have already learned. Teach again those that are forgotten to backward groups. The quicker children are now able to read the sentences without the pictures, as described last week. Some children will have to match the sentence strip with the sentence picture before they can read it. This matching is valuable, because the children have to look at the words carefully and find words under a picture that look like the words on their strip.

(4) Letter Recognition

The letters continue to be taught with the sentences. (See also Writing Section.) The most important features for helping a child to recognise a word in reading are (a) the first letter or letters where two represent a single sound as in *the, them*; (b) the letter that projects above or below the line—*p, b, h*. Contrasts can be pointed out to the children. Show the pictures for letter *r* (Fig. 46) and let the children name the things they see—*rabbit, rat, rain, rose*. Tell a story of a rabbit and a rat that went for a walk. It began to rain so they both raced home. Emphasise the *r*'s. Let the children tell the story and try to roll their *r*'s.

Let them notice the shape of the letter *r*. It is like a little rose-bud that wants a drink of water (Fig. 47). Show them the letter *o*. Let them listen to what *o* says in *on* and *orange, mop, top, cot*. Add these two letters to the Alphabet Frieze (Fig. 48).

Revise the letters already learnt. Hold up each letter and see if children can tell its name and its sound, that is, give words in which they can hear its sound. *d, daddy, b, baby, c, cat, etc.* If they forget the sound of the letter, show them a picture or pictures of things beginning with the letter. (See also Writing Section.)

SECTION IV : WRITING

(1) **C**ONTINUE the lessons in inset writing for all those who need it. (See general scheme in Topic 1.) Most of the class should now be able to do the inset writing without any special lessons. If a child can outline and fill in an inset neatly and evenly by himself he has made definite progress that must be recorded. He continues to fill in letter and figure outlines to learn their shapes.

(2) The letter *r* children often find difficult. Let them draw a

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straight stroke down, then come up, make a curve at the top and a little bud. Give them plenty of time to run their fingers round a sand-paper *r*, let them outline *r*'s in the air and draw them in sand.

(3) The quick children can now have plenty of practice in writing three-letter words from a copy. The letters should be bold letters drawn between lines one inch apart, as in Topic 2. Let them draw pictures to illustrate each word in coloured chalks or pastels on boards or brown paper (Fig. 49). *O* is not a difficult letter.

(4) Teach them how to draw a big *R* and *O*. When the children are drawing a big *R*, let them draw the down-stroke first. Then they lift their pencils and add the other part in one continuous line.

Writing Patterns

Let them try to draw a row of joined *o*'s as in Fig. 50. It will help them if they crease the paper to form a guide line AB in Fig. 50. They can shade the loop between each *o* some bright colour. The children should be allowed to colour all their writing patterns. If the patterns themselves are drawn in black crayon or charcoal, pretty results can be obtained.

(See also Drawing and Handwork Section.)

SECTION V : NUMBER

(1) **C**ONTINUE last week's work. Teaching the numbers 1 to 6. The children are now approaching the bigger numbers from 5 to 10. The chief apparatus the children will use for learning their numbers will be the stairs in Topic 1, Tillich's bricks, and counters. If the teacher cannot have the bricks in a convenient place for reference daily, it is a good plan to make a chart as in Fig. 51 with the figures boldly written on the top of each stair.

(2) Give children further practice in recognising 6 things. Let the children have 6 counters and arrange them as picture 6 (Fig. 52). Let the children place small sticks between the counters to show that 6 is three 2's or two 3's as in Fig. 52. Next let them take one from the lowest 2 and put it in the centre of the top 2's (Fig. 52). Now they have made picture 5 and there is one counter left at the bottom. By this children will see 6 as 1 more than 5.

(3) Continue the exercises already suggested for individual work.

SECTION VI : DRAWING AND HANDWORK

Bold Drawing in Crayons or Painting

(1) **C**HILDREN will enjoy making large bold drawings of their idea of a rainy day.

(2) *Drawing to help Writing and Number*

(a) Let the children draw slanting lines to represent rain; one long stroke and one short will make a pattern (Fig. 53).

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(b) Draw rabbits as shown in Fig. 53. A round O for the head, an oval body, a round tail. Add long ears and whiskers.

(c) Let the children begin with a tiny o, then work round it with a crinkly line to form a rose (Fig. 53).

(d) A row of rubbers. Let them draw three pairs as in Fig. 53. This helps them to remember that three 2's make 6. Let them count also the rabbits and the roses that they draw.

(3) *Modelling in Plasticine*

Oranges of different sizes. Let them model 6 oranges and divide them among 3 children.

(4) *Paper Folding*

An umbrella. Give each child a circular piece of paper—tissue paper is best—red, blue or any colour. Fold the paper into half, and then into half again. Roll it round as tightly as possible (Fig. 54). Push a thin stick through the middle of the paper. This looks like a closed umbrella. Tell the children it is dolly's umbrella.

(5) *Paper Cutting*

This is a suitable piece of handwork for the best group. Give the children an oblong piece of paper. Let them fold it in half as in Fig. 55. Draw a curve from A to B, and two small curves from B to C. Cut away the shaded parts. Open out and it forms an open umbrella without its handle. If the children have been given white paper, they can colour their umbrellas as they please. The teacher selects the best umbrellas to form a frieze. They are mounted on grey paper as shown in Fig. 56 and children's bodies and legs are roughly sketched in with black crayon. If desired, a few pictures of children cut from fashion plates or newspapers can be mounted by the teacher on grey paper to form a frieze; rain is drawn as in Fig. 56. The children will enjoy making umbrellas for the people in the frieze. First they must count the people to find out how many umbrellas are needed.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation* (A little play about the rain.)

SOME of the children pretend to be leaves or flowers. They sit on the ground holding up their cupped hands for the rain. Other children pretend to be looking out of the window at the flowers. Six more children pretend to be rain and come slowly in. They walk about among the flowers and leaves at first slowly, then more quickly.

Rain:

Drop. Drop. Slow.

Listen, bright morning,

On this leaf, on that leaf we go

Tapping our warning.

TOPIC NO. 5

(The teacher can help say these words if desired, while the children act them. They move about faster as they say—)

Patter, patter, patter,
We are rain, rain, rain;
Scatter drops and spatter
Over hill, over plain.

(They begin to go out.)

Flowers (eagerly) Rain, rain, please don't go,
Fall upon us, warm and slow,
Little flowers want to grow.

(The rain comes back and pretends to fill each flower cup.)

Children Rain, rain, go away,
Come again some other day,
Little children want to play.

Rain and Flowers The children are such funny flowers
They do not love the pleasant showers.
(to children)

But you can never, never grow,
Unless you have *some* rain, you know!

Rain (walking among the flowers and away with increased *staccato*).

Patter. Patter. Patter.
Clouds and mists and seas again.
Scatter. Scatter. Scatter.
Rain. Rain. Rain.

Children (as Rain disappears they run out and among the flowers).
Hurrah! the rain has gone.

(2) *Rhythmic Exercises*

Revise any of those already given. Let the children act the above play to music. The rain moving faster or slower according to the time of the music.

(3) *Playground Games*

Let the children make as much noise as they like without using their voices. They may clap hands, stamp, march, jump high, etc. Then let children make any movements they like with as little noise as possible.

(4) *Songs*

"Rain Song" (see pages 72-73).

SECTION VIII : STORIES

THE VERY RAINY DAY

(STORY FOR COLOURED PICTURE)

ONCE there was a very rainy day. Oh, how wet it was! Big black clouds rolled over the sky, and poured down rain-drops all day long. The trees were wet. The houses were wet. The grass was wet. The road was wet. Everything was wet!

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"I don't like this," said the man in his great coat. "My feet are wet."

"I don't like this," said the woman with her umbrella held over her head. "My skirt is wet."

"We love it!" cried the ducks.

"I don't like it at all!" said the dog, and he ran towards his home, shaking his wet coat.

Ronnie was indoors playing with his railway. His mother called him. "Ronnie! I want you to take some eggs to Mrs. Roper. Hurry up!"

"But, Mother, it's pouring with rain!" cried Ronnie.

"That won't matter," said his mother. "You have plenty of things to keep you dry. Put away your railway and dress yourself to go out."

"May I have some raspberry jam for tea if I take the eggs?" asked Ronnie, putting away his railway.

"No, dear, I haven't any," said his mother. "And as the shops are shut this afternoon you cannot buy any. You must take the eggs because you love me! Run along, now."

Ronnie picked up the bag of eggs and ran off in the rain. He had put on his sou'wester, his mackintosh and his big rubber boots, so he was quite dry all except his face. The rain rained on that, but Ronnie didn't mind.

The rain ran down the road and made big puddles. Ronnie splashed through them in his rubber boots. How it rained! It rained on the roofs, it rained on the trees, it rained on the road. Ronnie saw the ducks splashing happily on the pond.

"We don't need mackintoshes and rubber boots!" they quacked to Ronnie. "We like to get wet!"

All the shops were shut. Ronnie was sorry, because he did like raspberry jam, and it would have been nice to have some for tea. But never mind, it was lovely to be out in the rain, and it wasn't very far to Mrs. Roper's. So on he went down the road, carrying the eggs carefully.

Soon he came to Mrs. Roper's house. He knocked on the door—rat-tat! Mrs. Roper opened it.

"Why, it's Ronnie!" she cried. "Have you brought the eggs, Ronnie? Oh, good boy! I did so badly want them to-day, for I am making cakes, and I have only one egg left. Come in!"

"I'd better not come indoors," said Ronnie. "I am rather wet. Here are the eggs, Mrs. Roper. I am glad I brought them in time for you to make your cakes."

"It was so nice of you to come out in this rain," said Mrs. Roper. "Did your Mother give you a penny for bringing them on such a rainy day?"

"No," said Ronnie, laughing. "I often do jobs just because I love Mother, you know—not for any reward."

"Well," said Mrs. Roper, "just wait a minute. I have something for you."

She ran indoors and then came to the door again. In her hand she held a tiny pot of yellow honey and a big orange.

"Here you are," she said to Ronnie. "A tiny pot of honey from my bees—and an orange. Goodbye, and thank you very much."

"Oh, thank you!" cried Ronnie, joyfully, putting them into his big pockets as he ran off in the rain.

It didn't take him long to get home.

"Mother, Mother!" he cried. "It's a good thing you have no raspberry jam for tea—because I have a pot of honey, and an orange too! Look!"

"You deserve them, Ronnie," said Mother, kissing him. "People that do things for love deserve anything else they get! What a fine tea you will have!"

And he did!

ROB'S BIRTHDAY

(STORY FOR PICTURE-SENTENCE CARD No. 9)

IT was Rob's birthday. He was five years old, and he had a lovely lot of toys—a railway train, a red story book, a rubber ball and a yellow rabbit. Wasn't he lucky?

"Mother, Auntie Ruth hasn't sent me a present," Rob said after a while. "She always does. Has she forgotten my birthday, do you think?"

"Oh no!" said Mother. "I expect she will send something for you. Don't worry! She loves you very much."

"Mother, I want to spend the shilling that Uncle Peter sent me," Rob said, when the afternoon came. "Will you take me out and let me spend it?"

"No," said Mother. "I am too busy."

"Well, may I go alone then?" asked Rob. "You said that when I was five I could go out all alone to buy things, and I am five to-day."

"Darling, it is raining so hard!" said Mother. "You must wait until to-morrow. You have no umbrella, and mine is much too big for a little boy like you."

Rob sat on the window-seat and looked out of the window. Rain, rain everywhere! Rain on the grass, rain on the trees, rain on the roofs, rain on the road. On the window pane the rain fell pit-a-pat. Oh dear! What a pity the sun did not shine on his birthday! He did so want to go out and spend his new silver shilling. That was such a lot of money. He could buy a great many things.

As he sat at the window, looking out, a man came up the path. It was the postman—and he had a parcel! It must be for Rob!

"Rat-tat!" The postman rapped at the door. Rob ran down the stairs. The postman gave him a parcel, and it had Rob's name on it!

"Quick, Mother!" cried Rob, and ran to her. She cut the string,

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and Rob undid the paper. He took the lid off the long box inside—and whatever do you think was there? Guess!

“It’s a lovely, lovely new umbrella!” cried Rob. “It’s red, Mother! Oh, look! Now I shall be able to go out into the rain.”

“So Auntie Ruth hadn’t forgotten you after all!” said Mother, smiling. “Put on your coat and hat, Rob, and you may go out to spend your shilling, now you have an umbrella of your own!”

Wasn’t Rob excited! Very soon he was ready and off he went, holding his lovely red umbrella over his head.

“I am five years old to-day!” he told everyone. “I have an umbrella and I am allowed out in the rain by myself. I am five years old!”

What did he buy with his shilling? You can try and guess!

THE RABBITS’ PARTY

(STORY FOR PICTURE-SENTENCE CARD No. 10)

“LET us have a party!” said Rab, the big grey rabbit. “It is a fine day. We will all meet on the hillside and feast there. I will find some carrots from the farmer’s field, and my brother will get some lettuce from the farm garden! What a feast we will have!”

The word went round the rabbit-burrows—a party, a party, a party! All the rabbits cleaned their whiskers, brushed the dirt from their coats and talked excitedly about the party.

“We will all go!” they said. “Even the littlest rabbit shall go! What fun we shall have!”

But someone was listening to all the talk—and that someone was Reynard the fox. Oho! So the rabbits were having a party, were they? Well, Reynard the fox would quietly run up the hillside, and hide behind a bush. Then, when all the rabbits were nibbling their carrots, he would dash out and catch a fat rabbit for his dinner!

The rabbits did not know that the fox was anywhere near. One by one they ran out of their burrows and went to the party on the hillside. There was a pile of carrots, red and juicy, and a heap of lettuces. Soon the rabbits were busy feasting—and creeping quietly up the hillside was Reynard the fox! But the rabbits didn’t know—and there was nobody to warn them!

Suddenly the sun went in. The clouds blew over, low and black. It began to rain. Down came the rain-drops pitter-pattering on the grass.

“Oh, what a pity!” cried the rabbits, sadly. “The rain has spoilt our party! We must run away from the rain, for we do not like to get our coats wet!”

So all the rabbits ran away from the rain, and rushed into their holes—and just at that very moment old Reynard the fox crept up to where they had been feasting, and stared around.

No rabbits! Not one to be seen! The rain had driven them away! Reynard was angry, and ran off home again. But an old rabbit had spied him as he went.

TOPIC NO. 5

“What a good thing it rained!” he cried. “If the rain had not driven us away, Reynard the fox would have pounced on us and caught us! Hip hip hurrah for the rain!”

When the sun came out again the old rabbit ran out and fetched the rest of the carrots and lettuces. Then the rabbits ate them up safe in their burrows, in case the fox was watching for them outside.

“We won’t grumble at the rain any more!” they said. “It was a good friend to us to-day!”

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RAIN SONG

ENID BLYTON

CECIL SHARMAN

Not too fast, but quite lightly

Key D \sharp 4/4

VOICE

Pit ter - pat ter, pit - ter - pat - ter, Here's the rain a -

PIANO

p

- gain! Look at all the rain-drops fall - ing Down the win - dow

panel

Pit - ter - pat - ter, pit - ter - pat - ter

pp

Rain Song (cont.)

What a rain-y day! Clouds are hid-ing all the sun, We

Sadly can't go out to play Pit-ter-pat-ter,

pit-ter-pat-ter How it pelts and pours. We don't mind, We

shan't get wet, For we are safe in-doors!

Topic No. 6

People Who Work for Us—The Milkman

SECTION I : *THE TALK*

HERE is a picture of the milkman who brings us our milk each day. He has enough milk to sell to all his customers—the mothers who want milk for their children, the cooks who want milk for puddings and for their pet cats, and the schools who want milk for their girls and boys to drink each morning.

If we want milk we go to the dairy for it or wait until the milkman comes. Where does the milkman get his milk? He gets it from the farmer, and the farmer gets it from his cows. Twice a day the big gentle cows are milked, and give many pails full of the frothy warm milk to the milkers. They are taken to their sheds for milking, and it is a very pleasant sound to hear the milk splashing into the big clean pails.

The cows are worth a great deal of money to the farmer, and he takes good care of them. In the summer they live in the fields day and night, and feed on the green grass. They are warm and happy then—but when the winter comes they feel the cold, and then they are taken to their sheds each night. They are given hay or straw, and very often turnips, swedes and mangold-wurzels for their food in the winter, when grass is scarce. In return they give us the nice fresh milk we like to drink each day.

The milkers take the fresh milk to the cool, clean dairy, and there it is cooled and placed in tall milk-cans if it is to be sent away to a town. The cans are taken to the railway station and put on the train, which takes them away to the big towns. There the dairyman fetches the milk from the station, and when he goes on his rounds that morning he has plenty of good fresh milk to sell.

Sometimes the milk is turned into something else—into butter or cheese. Butter is made from the cream, so the dairymaid has to separate the milk from the cream in order to use the cream. Sometimes she uses a machine called a separator to do this for her—sometimes she puts the milk into a big shallow bowl, waits till the cream rises up to the top, and then skims it off. The milk that is left—the skim-milk—is sent away to feed the calves, for the goodness has been taken from it, and it is not sold as good fresh milk.

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Then the dairymaid puts the rich yellow cream into a big churn—a barrel-like thing that can be turned round and round by a handle—and as the barrel whisks round you can hear the cream splish-splashing about in it—but after a while there is not so much splashing, and the churn is heavier—the cream is turning into butter! Then, if you were with the dairymaid, you would see her take off the lid, and inside the churn, floating on the buttermilk, you would see lumps of butter which the dairymaid will take out and make into good slabs of golden butter for us to eat with our bread.

Look at the picture. The milkman has many bottles in his cart. He pours the fresh milk into them each day and leaves them at our doors. He has to wash the bottles well when he has the empty ones returned to him. The dairy must always be very clean. What else do we buy there? New-laid eggs from the farm too. Big pats of yellow butter—delicious cheese—and perhaps jars of honey as yellow as the butter! The dairy is a nice place—so clean and fresh and sweet-smelling.

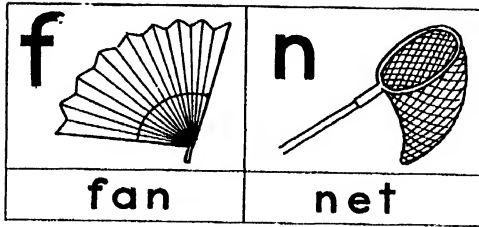
The milkman wears a white coat, for he, too, must be clean. He wheels his cart about from house to house, and, if he is very busy, he has a boy to help him. Sometimes he has butter and eggs with him, and little pots of cream. He is a busy man, for people need milk and butter each day.

What does Mother do with the milk she gets? She gives it to us with our porridge. She makes our cocoa with it. She makes milk puddings and custards, and she pours some into the cake mixture when she makes buns for tea. We could not do without milk!

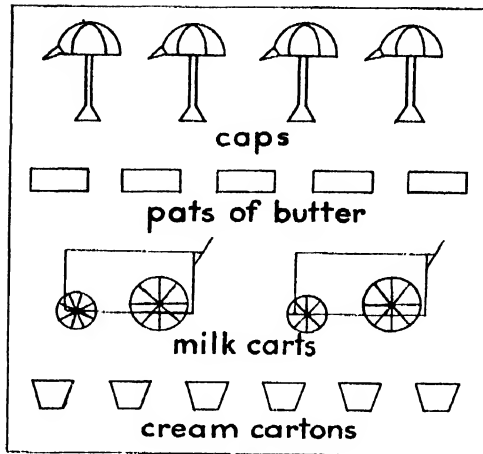
Next time we drink our milk we will think to ourselves—“ This came from the milkman—he got it from his dairy—the dairy bought it from the farmer—and the farmer took it from his cows! Thank you, cows, for my nice drink of fresh milk! ”

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

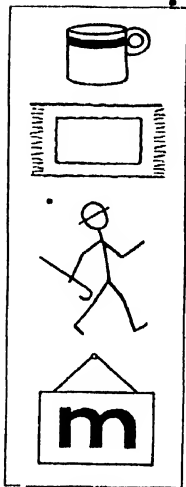
- (1) **A**SK the children what they drink in the morning. Milk. Where does it come from?
- (2) Let the children describe the milkman's cart and his dress.
- (3) Where does the milkman get his milk? The dairy. Let the children tell what they have seen in the dairy—eggs, butter, cream, etc.
- (4) Where does the dairy get the milk? Questions based on The Talk.
- (5) Let the children tell how Mother uses the milk. Sometimes she warms it. How?
- (6) What are the children saying to the milkman in the picture?
- (7) Let the children talk freely about the picture. Is their milkman like the one in the picture? etc.
- (8) Ask questions about the stories. Let the children act parts of the story.



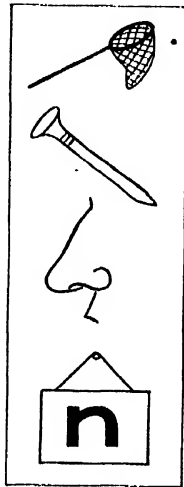
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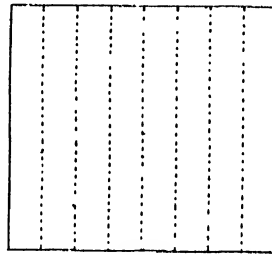
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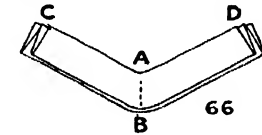
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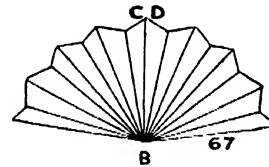
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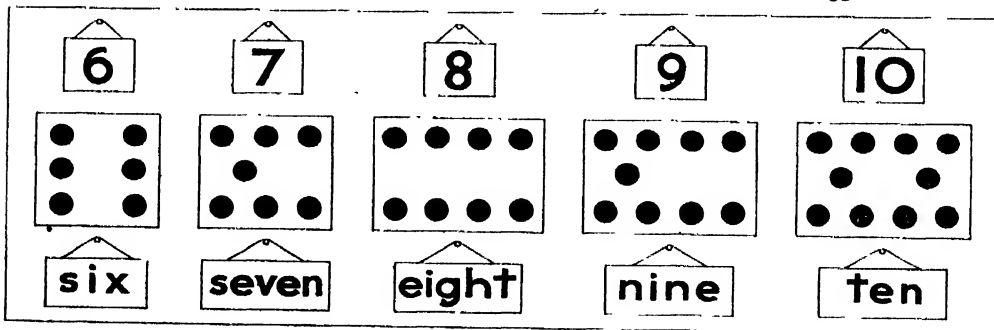
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68



63

FIGS. 57-68

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These stories and rhymes read to the children in the afternoon periods are of vital importance. The value of the reading is increased if the children are encouraged to express themselves afterwards by dramatising or drawing the stories, and if they learn to speak the rhymes and dramatise them whenever possible. Not only are these activities important from the point of view of language training, but they awaken in the children the desire to read books for themselves.

(9) Teach these rhymes:

(1) THE MILKMAN

Rain, frost or snow, or hot or cold,
I travel up and down.
The cream and milk you buy of me
Is best in all the town.
For custards, puddings, or for tea
There's none like milk you buy of me.

(From *Little Gem Poetry Book, Infants' Book.* Bell.)

Let the children pretend they are milkmen and say these words as they march round.

(2) MY BLUE BOWL

What do I see in my bonny blue bowl
To eat with my silver spoon?
Crusty crumbs of a baker's roll,
And milk as white as the moon, the moon;
This do I find in my bonny blue bowl
To eat with my silver spoon.

(From *Little Gem Poetry Book. Infants' Book.* Bell.)

This is a good rhyme for revising the *b*, *m*, and *s* sounds. (See Song, pages 88-89.)

(3) A NURSERY RHYME

Little Polly Flinders,
Sat among the cinders;
Warming her pretty little toes;
Her mother came and caught her,
And whipped her little daughter,
For spoiling her nice new clothes.

The children can repeat the rhyme, marking the rhythm with quick, soft claps for the first, second, fourth and fifth lines, and slower, soft claps for the third and sixth lines.

Revise *p* sound in *Polly*, *w* in *warming*, *t* in *toes*, *d* in *daughter*, and *m* in *mother*.

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

(a) **H**ANDKERCHIEF drill. All hold up "hankies," then use them properly for two or three minutes.

(b) Let the children stretch their arms out in front, finger-tips touching. Inhale deeply while opening arms backward and outward, thus expanding the chest. Exhale while arms are brought back to the first position. Repeat twice.

(c) Revise the sound *m*. Do the breathing exercise suggested for *m*. (Topic 1.) Let the children say *milkman* and all the words they can remember beginning with *m*—show the letter *m* and help them by suggestions. This revision is useful for new-comers and backward children.

(d) New sounds to be taught, *f* and *n*.

Introduce new sound *f*. Tell the children that milk is often warmed over the *fire*. Let the little ones say *fire*, and notice what they do with their teeth and lower lip. Let them try to say *fire* with their mouths open. Tell them they cannot because it is our teeth and lower lip that help to make the sound of *f*. Let them tell the name of the little girl in the nursery rhyme—Polly *Flinders*. Which name has the *f* sound?

Say these sentences to the children and let them try to find a word in each with the *f* sound. Emphasise the word to help the children.

The cows are in the *fields*.

I like *fresh* milk.

Rain, *frost*, and snow.

What do I *find* in my little bowl?

The rain *falls*.

Let the children look around and find someone in the room whose name begins with the *f* sound. *Frank, Freddy*. With help the children will be able to think of other words. What do we use to make ourselves feel cool on a hot day? A *fan*. What creatures live in the sea? *Fish*.

What pretty little creatures dance by moonlight? *Fairies*. What makes the fields and gardens gay? *Flowers*.

What is Daddy sometimes called? *Father*.

(e) To introduce the sound of *n*. Let the children tell what Polly Flinders' clothes were like—*nice new*. Show the letter *n*. The *n* sound is another which our teeth help us to make, because we must press our tongue against our top teeth before we can make it. Let the children say carefully, noticing the *n* sound, "Polly was naughty, to spoil her nice new clothes."

See if anyone in the form is called *Nora* or *Ned*. Get from them by suggestions the words *nose, nail, net*. *No! No!*

The *n* sound needs careful teaching because children will confuse it with *m*.

Let the children again revise the *m* sound—breathe in and exhale to the sound of *m*, as if humming.

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Do the same, inhaling deeply through the nose and exhaling through the open lips and closed teeth, to the sound of *n* in *new, nice, Ned, nail, nose*. Let the children notice that they say these words with open lips. Let them imitate the movement of the teacher's lips.

Now let them say *m* and words beginning with *m, mother, Molly, man, milk, mat, mug*. Point out that they have to close their lips firmly first, in order to say each word. (See also Section on Letter Recognition.)

These letter sounds will have to be frequently revised.

(2) *Word and Phrase Recognition*

Write these phrases on the board:

in the town.

in the blue bowl.

in the fields.

Tell the children the milkman said his milk was the best—then point to the phrase on the board.

I saw bread and milk —

The cows are —

Let the children notice the little word *in* with the sound of *n* at the end.

(3) *The Sentence Method*

Get from the children a sentence about the milkman to write on the board. Get as many children as possible to give a sentence and write the most suitable one on the board, for example:

The milkman comes to our house in the morning.

Let the children tell the sounds they know—*m* in *milkman* and *morning*; *t* in *to*, *c* in *comes*, *h* in *house*.

Let the children come out in turn and read the sentence pointing to the words. Most of them will know quite well by now the word *the* as part of a sentence—and also the words *to* and *in* as parts of a phrase.

Tell the children the story of Freddy and his New Cap (see Stories). Then show them the sentence card No. 11:

“Father gave Freddy a nice new cap.”

Teach them the sentence in the way already described. Encourage them to articulate each word carefully. The correct pronunciation of *nice* and *new* will help them later to distinguish *n* from *m*. Even if the children cannot really read the sentence the correct speaking of it is of value. Some children have poor visual memories and they will come to depend more and more on phonics. Draw their attention to the *p* sound at the end of *cap*. The sentence method may tend to stress the beginnings of words too much, so encourage children in the oral lessons to listen to the end of the word. Good speakers are, of course, as important as good silent readers; early training in good speaking is essential. Tell the story of Nancy and the Milkman (see Stories). Then show the picture-sentence card No. 12, and read what it says at the side:

“In the morning Nancy finds a bottle of fresh milk at the door.”

Let the children tell the words that begin with the *f* sound, the *n*

sound, the *m* sound, the *b* sound, and the *d* sound. Many will fail to do this. Some will quickly recognise the phrases—"in the morning" and "at the door."

Tell them to run to the sentence cards on the wall and try to find one that contains "at the door."

Point out to the children that their lips must be first closed before they can say the word *morning*, but their lips are open when they say *Nancy*. While some children "draw" their new sentences, backward ones can be helped.* Some children will be using their sentence strips (see Topic 4). They walk about the room looking at their strip and at the picture-sentence cards that hang on the wall, until they find a sentence exactly like the one they are holding. As soon as they find it they know at once what the sentence says, for the picture on the picture-sentence card reminds them. They then run to the teacher and read it, sit down, and write (or rather draw) the sentence and a picture to illustrate it. At this stage the child's attention is concentrated on the whole sentence, as he has no picture to help him.

A few children will be able to read their sentence strips without matching them.

It is a good plan, especially in the case of backward children and children with poor visual memories, to have a coloured spot of paper pasted on the bottom right-hand corner of the matching card. If the child is taught to hold the card with his thumb on this spot, it ensures the card being held in the right way.

Make sure the child always reads from left to right, and, if he wants to draw his sentences, draws them from left to right.

(4) *Letter Recognition*

(See also Writing Section.) Fig. 57 shows two new pictures to add to the Alphabet Frieze. Many children are now likely to confuse *m* and *n*. Show them the two picture cards, Fig. 58 and 59, side by side (or the pictures can be drawn on the board and the letters hung near them). Let the children look first at the letter *m* and tell the name of each object. Point out again that they have to close their lips firmly first in order to say each name. Show the second card. Let the children say the names of these objects. Ask if they have to close their lips before saying them.

Place the two letters side by side and let the children look at them carefully. Letter *m* has three legs to stand on, letter *n* has only two.

Hold up first one letter and then the other and let the children tell its name.

SECTION IV: *WRITING*

(1) **C**ONTINUE the lessons in inset writing. (See Topic 1).

(2) Let the children have plain paper about 6 ins. by 8 ins. This is folded into 3 to give 2 creases (used as lines) and 3 spaces, as in Fig. 60. Letters are still about 2 inches high for

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short letters, and 4 inches high for tall letters. Let the children practise the short letters *m* and *n*. Then let them draw these tall letters—*h, b, d*. The children still draw letters rather than write them. As children write *m* let them say a word beginning with *m*, the same for *n*. Do not teach *f* yet. It is sufficient this week for them to have learnt the sound. Let them draw a big *N*. The first stroke in capital *N* is a down-stroke; the pencil is not lifted in making the rest of the letter. Let the children notice that big *N*, like little *n*, stands on two legs.

Writing Patterns

Let the children draw a row of cups as in Fig. 61 without lifting their pencils. Then underneath a row of cups upside down (Fig. 62). They will remember this pattern (see Fig. 27, Topic 3). They can colour the space between or any part they like.

See also Drawing and Handwork Section.

SECTION V: NUMBER

RECAPITULATION of numbers and figures up to 6; teach 7. Have the number stair up to 6 built with bricks in front of the class and let the children put the right numbers by each step.

Let children have beads of different colours, for example, beads of three different colours, red, blue, yellow. Teach the colours (if the children do not know them) and let the children match them. Take one bead of each colour. How many beads? How many colours?

When children reach the stage of dealing with six and seven things they are beginning to group the numbers, e.g. 6 is realised as two 3's, etc. Much time must be spent on practice and concrete play-work with numbers 1 to 7 before passing on. Use the stairs to show that 7 is one more than 6. By means of the number picture frieze (Fig. 63, see Topic 1), familiarise them with 7 as a whole.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FOR imaginative work let children draw a picture of Little Polly Flinders sitting among the cinders, or a Dairy, or the Milkman on his rounds.

(2) *Drawing to help Writing and Number*

Let the children draw a row of cups. They can colour them as they like. Let them count their cups and put the number beside. Let them draw pats of butter or milk bottles. The milkman's cart and cream cartons (Fig. 64).

(3) *Modelling*

A pat of butter on a plate, a jug for milk, a bowl, a cream carton.
With sticks let them make the letters *M* and *N*.

(4) *Paper Folding*

Making a fan. Give the children squares of paper. Fold the paper carefully in half, then in half again, and then in half a third time. Unfold, and the square is divided into 8 strips (Fig. 65). Fold the paper up again along each crease, but first one way and then the other (i.e. in concertina form). When folded (Fig. 66) bend along the middle AB. Pin C and D, and a fan is made as in Fig. 67. The children can unfold their fans and colour them if they like. Let them use their fans to play some game, for example, fanning a feather or a little spiral of paper, etc., to each other across the table.

* Let the children draw circles (using Montessori insets or cardboard shapes), fold them in half, and cut or tear them to make fans. If white paper is used, the fans can be coloured: if coloured paper is used, the children just draw lines on their fans. Fans of different colours make a pretty frieze that can be used for teaching colour or number (Fig. 68).

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

(a) *N*URSERY Rhyme. "Milk-o."

Let children dramatise the coming of the milkman. The room can be arranged to represent a street. Some of the children are in their homes (formed by tables and chairs). Four children form the milkman's cart and one is the milkman. The milkman drives down the street while the tune is being played, calling "Milk-o!" The children in the houses run out to buy milk; he leaves some at doors, or pretends to give it to boys who run to the houses with it.

(b) All the children form a ring and march round, pretending to be milkmen and singing the rhyme.

(2) *Rhythmic Exercises*

See those already given.

Running Exercises. Variations: (a) Fairies tripping along; (b) butterflies flitting about; (c) children running to school. Teach the children to run up and down the room making a series of parallel lines. Choose a good leader who keeps in time with the music. Encourage the children to take bigger steps than they do for (a) and (b) but still run. Do not allow flat-footed running. Take care that all children run on their toes.

TWO YEARS IN THE INFANT SCHOOL

(3) *Playground Exercises*

The following is a simple activity and needs no explanation. The teacher says, "Run as far away from me as you can, and on the whistle, back to your places."

For other games see previous sections.

(4) *Songs*

(a) "Polly Flinders" in *Song Time* by P. Dearmer and M. Shaw (Curwen)

(b) The song on pages 88-89. "My Blue Bowl."

SECTION VIII: *STORIES*

ONE GOOD TURN DESERVES ANOTHER

(STORY FOR COLOURED PICTURE)

MARY and Norman were very pleased. Uncle Mark had been to see them, and he had given each child a sixpence. "We can go to the circus!" said Mary. "It only costs sixpence. Oh, how lovely!"

"We'll go to-morrow," said Norman. "May we, Mother?"

"Yes, if you like," said Mother, smiling. "In the morning I want you to go and give this book to old Mrs. Brown. She has been ill and might like something to read. In the afternoon you can go to the circus."

So the next morning Mary and Norman went to old Mrs. Brown's to leave the book. She called to them to open the door, for she was in bed in the room downstairs, and could not get up. They went in and gave her the book. She looked ill and thin.

"Have you had your breakfast?" asked Norman, for he could see no tray anywhere.

"No," said Mrs. Brown. "I've no money left to buy anything, and I shall have to wait until my son comes to see me to-day. He will give me some money, I know."

The children stared at the old woman. How dreadful to have no breakfast! Then a lovely thought came to Norman. He whispered to his sister, "Mary, we've each got sixpence. Let's go and buy Mrs. Brown some breakfast."

"But we were going to the circus," said Mary in dismay.

"I can't bear Mrs. Brown not to have any breakfast or dinner," said Norman. "Hark! There's the milkman calling Milk-o! I'm going to get some milk from him."

He ran out and Mary followed. The two children went to the milkman and asked him for a bottle of milk. Then Norman saw some nice new-laid eggs in the cart, and he asked for four of those. Then Mary saw some butter, and she bought that too. It took all their money. They went to Mrs. Brown's house again and ran inside.

"Look, here's some breakfast for you!" said Norman. "Have you any bread?"

"There's some in the larder," said Mrs. Brown. "Oh, what kind children you are!"

Mary and Norman spread some bread with butter and then Mary boiled an egg, for she knew just how to. They soon had a tray ready with bread and butter, a cup of milk and a nicely-boiled egg. How pleased Mrs. Brown was! She sat up in bed and ate it all. Then the two children washed up the plates and said they would come back and cook another egg for her dinner.

When Mother heard what they had done she was proud of them. "I am so pleased I have such kind-hearted, generous children!" she said. "Well done!"

They ran to Mrs. Brown's again at dinner-time—but this time they found someone else there! It was a big man, and he was cooking some meat for his mother. When he saw the children he turned round and smiled.

"So these are the kind children!" he said. "Well, my dears, I've come to look after my old mother, for I am here with the circus for a week or two. She shall have plenty of good food and care. I give you my best thanks for being so kind to her to-day, and in return I want you to have these."

He held out two red tickets to the children—and what do you think—they were circus tickets!

"Yes—they're tickets for the circus," said the big man. "I'm one of the clowns there, and I have two tickets to give away. You shall have them for being so kind to my mother."

"Oh, how queer it is!" said Mary. "We spent our circus money on your mother—and now we've got tickets just the same!"

"You deserve them," said Mrs. Brown. "Will you come to tea with me after the circus? You will? Good! Well, just call the milkman, will you, and I'll get some more milk if I'm going to have visitors. I can hear him crying 'Milk-o.' I'm sure you like hot cocoa as much as I do!"

So out went the children to the milkman once again. He was so surprised to see them. They couldn't help telling him of their good luck, and he gave them a tiny pot of honey for old Mrs. Brown.

"I can be kind too!" he said—wasn't it nice of him?

FREDDY'S CAP

(STORY FOR PICTURE-SENTENCE CARD NO. 11)

FREDDY had a cap to wear and he was proud of it. It was an old cap, but Freddy felt quite a man in it. So when he lost it he was very sad indeed.

It happened like this. Freddy was going home from school when he saw some boys teasing a cat. He liked cats, so he went boldly up to the boys and said, "Stop teasing that cat! You are being cruel!"

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The boys stopped teasing the cat, which at once fled away—but they began to tease poor Freddy instead. They took his cap away and kicked it about—and then, oh dear, whatever do you suppose they did? They threw it into the pond, right into the very middle—and there it floated for a moment and then sank. Freddy ran home, almost crying.

His mother was cross with him for coming home without it, and she scolded him. Freddy felt very miserable. But when his father came home, things suddenly became much happier.

His father brought a parcel with him, and he smiled at Freddy and Mother. "Hallo, you two!" he said. "Freddy, I've heard a fine story to-day. Shall I tell it to you?"

"Yes please, Dad," said Freddy.

"Well," said his father, "I heard about a brave little boy who saw a cat being teased. He went up to the boys and made them stop teasing the cat. He lost his cap because the boys teased him instead—and so I have brought a parcel home with me to-night to give to that brave little boy whose name was—what do you think—Freddy!"

Freddy flew at his father and hugged him. Father opened the parcel, and inside was a nice new cap, much, much better than his old one! So Father gave Freddy a nice new cap. How pleased he was!

"I shall wear it to-morrow," he said. "My nice new cap!"

THE MAGIC MILK

(STORY FOR PICTURE-SENTENCE CARD No. 12)

ONE day Nancy got up very early in the morning. She thought she would give her mother a great surprise, so she crept downstairs and looked about. It was cold, so she must light a fire. She found some paper and some wood, and soon she had made a nice fire. It was so warm then! Nancy warmed her hands, and then wondered what else do to.

She could make Mother a cup of tea! How nice for Mother to lie in bed for once and drink a cup of tea there! Nancy knew how to make tea. She put a kettle to boil on the fire, and found the tea-tray, the teapot and the cup and saucer.

Soon the kettle was boiling. Nancy put some tea-leaves in the teapot and poured the boiling water in. The tea was made! She put two lumps of sugar in the tea-cup, and then looked round for the milk. She hunted in the larder. There was just a little drop of milk there—but it was quite sour! Oh dear! Wherever could Nancy get some milk?

"I wish there was magic about," said Nancy to herself. "Then I could say, 'Milk, please come,' and it could come!"

Just then there was rather a strange little noise at the front door. Nancy ran to open it—and what do you suppose! There was a bottle of milk standing on the step there!

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“ There is magic about! ” cried Nancy joyfully. “ I wished for milk—and here it is! It must be magic milk! ”

She put some in the cup of tea and hurried upstairs to her mother.

“ Why, Nancy darling! ” said her mother in astonishment. “ What a glorious surprise! A nice warm cup of tea! ”

“ The milk in it is magic milk,” Nancy said, and she told her mother how it had come when she wished for it.

“ The fairies must have brought it,” she said. But her mother laughed and said, “ Listen! Can you hear that noise ? ”

It was someone calling “ Milk-o ” in the street a little way off.

“ It was the milkman who put the milk there for you,” said Mother. “ He leaves us a bottle every morning.”

Does he leave one for you ? I wonder if he does.

MY BLUE BOWL

CECIL SHARMAN

Flowing and quite light

Key Eb || d :-t: :d lr :m :f | m :-s lr :-m }

VOICE What do they bring me at morn and noon, And

PIANO *p*

|| d :-r :m lf :s :l | s :- :- l :-s | d' :-t :l ls :-m :s }

what do they bring me at night? A bon - ny blue bowl and a

m *mf*

|| l :- :m lm :- :fe | s :- :fe :s ll :t :d' | r' :- :s ls :- : }

sil - ver spoon, All pol - ished so smooth and so bright, so bright.

|| l :- :f :m lr .m f | m :- :t ld :- :r | m :- :f :s ll :l :s }

p This do they bring me at morn and noon. And this do they bring me at

p

my Blue Bowl (cont.)

night. What do I see in my bon-ny blue bowl To

eat with my sil ver spoon?— Crus - ty crumbs of a ba - ker's roll, And

milk as white as the moon, the moon. These do I find in my

bon - ny blue bowl, To eat with my sil - ver spoon. —

Topic No. 7

The Dog

SECTION I: *THE TALK*

THE dog is our very good friend. He loves to be with us, and he will look after us and guard us in the best way he knows. Perhaps we have a dog of our own at home? What is he like?

He is not a bit like our cat! He does not mew, he barks loudly—"Wuff! Wuff!" Sometimes he whines, when he is unhappy, and sometimes he growls, when he is angry. He likes to wag his tail to tell us he is pleased to see us. When the cat wags her tail she is angry.

The dog has not such good manners when he eats as the cat has. He gobbles his food down, and it is all gone in a minute! He loves a good walk, but the cat does not want to come with us when we have on our hats, as the dog does. She does not like walking. Underneath her feet are her soft, velvety pads, but the dogs paws are hard and roughened with much running about.

Does he scratch like a cat? No! He has no sharp claws. His are blunt and strong, and we can hear them clicking against the ground as he runs here and there. He cannot draw them back into his paws as the cat can. She keeps hers in a sheath or case so that they may always be sharp. She does not blunt them as the dog does.

We love our dogs. They help us a great deal. They guard our homes for us, and are ready to bite anyone that might steal from our houses, or might hurt us. They bark if they hear strange footsteps. They are our watch-dogs, as well as our good companions.

The clever sheep-dog helps the shepherd in his work with the sheep. Sometimes the sheep are very much spread out on the hillside and the shepherd wants them rounded up and brought to him. He tells his dog what he wants and off he goes, bounding over the grass. He runs round all the distant sheep, barking and making them go the way he wants them to. Soon they are all in a flock together and his master can take them where he pleases. He is a very clever dog and the shepherd is proud of him.

There are all kinds of different dogs. We see them in the street each day. Some are big, some are little. Some are black, some are white or

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brown, and some are a mixture. Some have long hair and some have short. But they all have kind, faithful eyes and a tail that wags with joy when we speak kindly or pat gently.

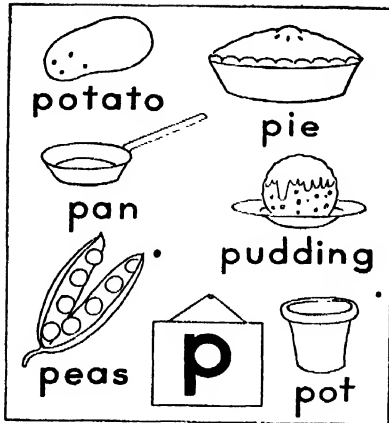
The dog has no home but ours. He is not like a wolf that makes its home in the forests, or the fox that finds a home in a hole in the earth. The dog is tame, he wants us for his friends, and he likes to live with us. Sometimes we give him a basket of his own with a rug in it, and let him sleep in the house. Sometimes he has a kennel outside, and we must be sure to give him plenty of warm straw in it on cold nights, or he will be very unhappy. We must see, too, that his kennel is in a sheltered place, for we do not like to think of the bitter wind blowing into the kennel on a frosty night, making the dog shiver with cold.

We feed our dog well too, and give him plenty of dry biscuit and bones, and a dish of fresh water to drink. In the hot weather he gets very thirsty and we must be sure to see that he has cool fresh water within reach every day. He is such a good friend of ours that we must do all we can to see that he is well and happy. He loves us and guards us well, and we will love him and guard him well too!

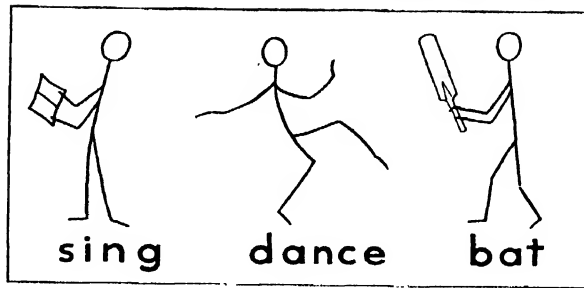
Perhaps one day someone will give us a baby dog for our own—a tiny puppy! That would be a great surprise. What should we call it? We should take it out for walks, and look after it, and then, when the puppy had grown into a big dog, he would look after us!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

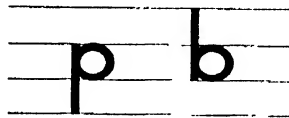
- (1) **L**ET the children talk about any pets they have.
 - (2) What pet likes to go out for a walk with us? The dog.
 - (3) Let the children tell about any pet dog at home, what it is like and what it can do.
 - (4) Let the children talk about the different dogs they see in the streets—some very large, some quite tiny. What colours are they? Black, white, brown, etc.
 - (5) Ask other questions on the dog based on The Talk. What do dogs like to eat? etc.
 - (6) What work do dogs do? Sheep-dogs; watch-dogs.
 - (7) Where do dogs sleep? The kennel.
 - (8) How we take care of our dogs: food, water, straw in kennel, walks, etc.
 - (9) Let the children talk about the dogs in the picture and describe each dog. Which dog do they like best? What are the dogs saying to each other? What game is the little boy playing with his dogs? His dogs are quite baby dogs. What are baby dogs called? Puppies. What are little cats called? Kittens.
- (10) Teach these rhymes:



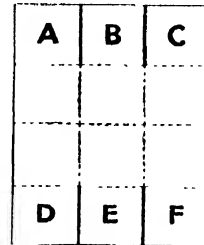
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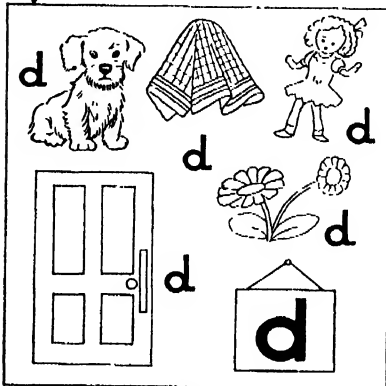
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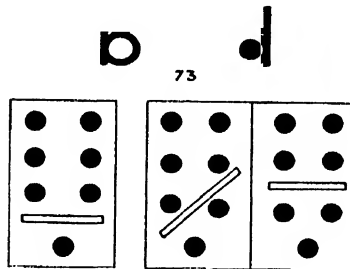
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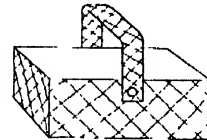


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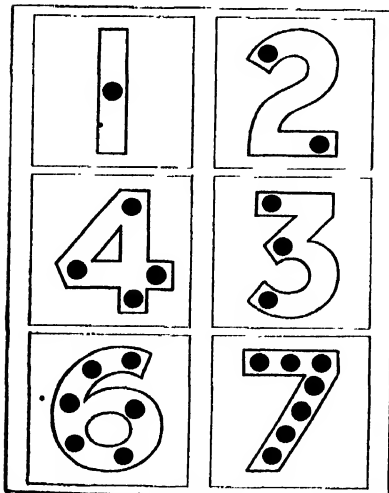
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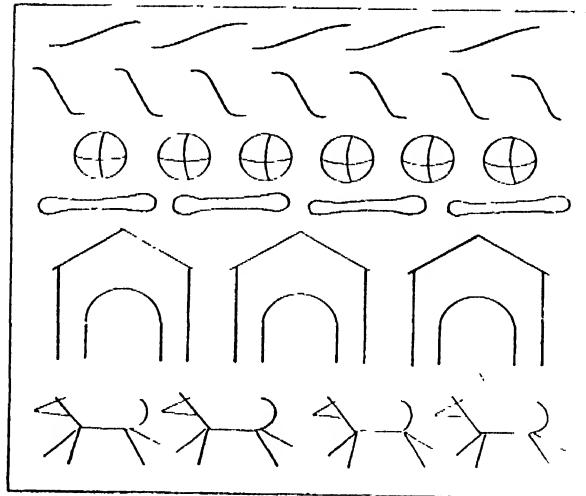
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74



77



78

Figs. 69-80.

TWO YEARS IN THE INFANT SCHOOL

(1)

I had a little dog,
His name was Buff;
I sent him to a shop
To buy some snuff.
But he lost the bag,
And he spilled the snuff,
Then away he ran—
My bad dog Buff.

Let the children listen to the sound of *f* at the end of *Buff* and *snuff*, the sound of *n* in *name*, *b* in *Buff*, *buy*, *bag* and *bad*, the sound of *d* in *dog* and the sound of *s* in *sent*, *shop*, *some snuff*, *spilled*.

This is a very valuable little rhyme.

(2)

A little rhyme for the children to act.

Bow! wow! wow!
Whose dog art thou?
Little Tommy Tinker's dog,
Bow! wow! wow!

(Let the children notice especially the sounds of *b* and *w*.)

(3)

There was a little dog, and he had a little tail,
And he used to wag, wag, wag it.
But whenever he was sad because he had been bad,
On the ground he would drag, drag, drag it.

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

(a) **L**ET children practise running "on the spot," breathing quickly with firmly closed lips. It is well to encourage children on every occasion to keep their lips closed and breathe through their nose so that it becomes a habit.

(b) Take no new sounds or letters this week, but revise.

Revise especially *b* and *d*. Many children will still confuse these.

Let the children inhale deeply and exhale, saying, "Dear, dear, dear!" as grown-up people do sometimes. Let them say *Daddy*, *door*, *dog*, *duster*, *daisy*, noticing that they have to keep their mouth open and use their tongue. Perhaps there is a *Dick* in the class. Show them the letter *d* while they say the word. Let them notice they say the sound *d* in all these words with their mouths slightly open and using their tongue. Show them the letter *b*. Let them close their lips and open them explosively as they say: *baby*, *bat*, *bow-wow*, *buy*, *bag*, *bad*.

Let them try to remember open lips and tongue make the sound *d*. The lips first closed, then open make the sound of *b*.

(c) Remind the children there is another letter made with the lips. Show them *p*.

Let them close their lips, inhale, and then expel the breath explosively to the sound of *p*—*Polly, Polly put the kettle on*.

Show the children a picture card for *p* (Fig. 69) and let the children read the words. It is a good plan to let the children first watch the teacher's lips as she reads the words. Children will unconsciously imitate the position of her lips. It is helpful to revise *p* and *b* together, because if they are drawn on the board as in Fig. 70, children will notice how much alike they are. The line is on the same side, only in *p* it goes down and in *b* it goes up. If the children associate *p* and *b* together, they are less likely to confuse *b* and *d*. (See Section on Letter Recognition.)

(2) Word Recognition

Draw some action pictures and write action words underneath for the children to act (Fig. 71).

(3) The Sentence Method

Get from the children sentences about dogs, especially about dogs they know. Choose one to write on the board, for example:

My dog can beg.

Let the children read the sentence carefully noticing the position of their lips for *my, dog, beg*.

Tell them the story of Pat and his dog Buff. Show them the picture-sentence card No. 13. Let them talk about it. Then read them the sentence:

"I had a little dog, his name was Buff."

The children will know *I* from a previous lesson. Remind them of the *h* sound in *had*.

Let each child read the sentence carefully, pointing to the words.

The children will enjoy drawing Pat, his dog, the kennel and a dish for Buff's food.

Revise old picture-sentence cards. This revision takes place especially on days when no new sentences are taken. The children often enjoy a story more at the second or third telling; encourage conversation about the picture, teach the sentence anew and dramatise the story. This revision is valuable for the children who were absent when the card was first taken.

Children, when they have learned sentence No. 13, will enjoy saying the whole poem about "My Dog Buff."

Tell the children the story of the tea-party given by Molly and Bobby. Then show them the picture-sentence card No. 14.

They will enjoy looking at this and seeing Micky the Monkey again. Then read them what it says underneath:

TWO YEARS IN THE INFANT SCHOOL

"Here are Molly and Bobby having a tea-party with Micky and Spot."

Teach the sentence carefully. It can be used to revise the *h* sound as it begins with *h*.

This sentence introduces the "sight" word *are*. This word will be revised again later as a word; here it is part of a sentence. It is important to teach *are* as a "sight" word at an early stage before the children have proceeded far in the study of phonics. *Are* has the same spelling as the useful phonogram *care*, but as *are* is taught so soon, the children are less likely to be confused when a year later the phonogram *care* and its word list are developed. Do not call the children's attention to the likeness of the "sight" words to the phonograms that have a similar spelling.

However, the teaching of "sight" words such as *to*, *do*, *are*, etc., at an early age obviates any tendency to comparison later.

Children will enjoy illustrating this sentence and dramatising it. Let them divide into groups and each group arrange a table for tea. They can bring doll's sets of cups from home, and use tissue paper, etc., for cloths. Encourage the children to make the "tables" as neat and pretty as possible.

This sentence also suggests much conversation. The children can tell how they help mother to get the tea ready, and name all the things found on the tea-table, etc.

(For further suggestions for dramatisation see Dramatisation, Musical Activities, Games, etc.)

(4) Letter Recognition

Revise all the letters the children have learnt. Give them little tests to find out which children do not know their letters. If necessary, the children must be divided into groups. Here are some suggestions for tests and exercises to consolidate the work done.

Draw on the board a few pictures associated with letters that have been learnt. Tell the children to copy these pictures and print the required letter underneath each picture.

Show the children a series of letters printed on large cards. Tell the children to print these letters and draw the picture associated with each letter beside it.

Give the backward children special help over difficult letters, for example, *b* and *d*.

Show them the picture card for *d* (Fig. 72).

Let the children look at the *d* pictures and say the names of the objects. All begin with the same sound, so the letter or picture of the sound can be put beside each.

Show them the *b* card (see Fig. 13, Topic 2), and let them say the name of the things on this card.

For children who find it difficult to distinguish between *b* and *d*, it is sometimes a help to put a little foot for *d* to stand on as in Fig. 72, this can be dropped later. *b* has no foot. Remind them again that *bed*

TOPIC NO. 7

begins with *b* and ends with *d*. Let them draw the two letters and make a bed (Fig. 73).

Encourage children to look at their alphabet books during the individual work periods. Although good alphabet books can be bought, those made of brown paper by the teacher herself are often more useful. Suitable pictures can be cut from old magazines and newspapers. The first alphabet book can have one picture only for each letter, as suggested for the Alphabet Frieze; the second alphabet book can have several pictures for each letter as suggested in Topics 2, 4, 5, 6. Further suggestions for an alphabet book will be given from time to time.

A stamping alphabet is very useful when making letter cards like that shown in Fig. 72.

Let the children have sandpaper letters to trace round with their fingers. This helps many children to remember the shapes.

SECTION IV: WRITING

Revision

(1) **I** NSET writing. Give the children the letter shapes that they are not sure of to draw round and fill in.

(2) Write a number of letters between lines on the board. Tell the children to write these letters on their own boards by themselves.

(3) Write on the board some words the children have already written, for example, *mat*, *hat*, *mop*, *bat*. Tell the children to write a word and draw the picture connected with it.

(4) Special practice of difficult letters like *r*. Remind them that *c* is like a dot with a curly tail to it.

Writing Pattern (Fig. 74).

This is a pretty pattern; the big curve followed by the small curve teaches controlled movement.

SECTION V: NUMBER

T EACHING the number 7. Let the children have 7 counters and 2 or 3 sticks. Arrange the counters first as a number picture of 6. Call it 6 soldiers marching. Then add one more as in Fig. 75 for the captain. How many soldiers? How many captains? Let the children arrange the counters themselves. Put a stick between the captain and the soldiers. Let children see clearly that 6 and 1 are 7. By moving the stick let the quicker children make little sums as shown in Fig. 76.

Let the children do exercises like this for all the numbers up to 7. Let them use their patty tins as tests for the recognition of numbers. (See Topic 3.)

Let the children practise drawing the new figures 6 and 7. Figure 6 is a curly line like a little dog's tail. Figure 7 is quite easy to make.

Give the children cards with figures $\frac{1}{4}$ inch thick painted on them. On each figure paint bright spots, as many spots as the figure represents.

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Let the children have a box of small counters or flat beads and place one on each dot (Fig. 77).

Give the children the figures 1-7 mixed up together. Let a child pick out a figure he knows. Supposing he picks up 6, tell him to draw 6 walking-sticks and so on. Plasticine is very useful for number work. The teacher can say, "Make," drawing the number on the board, "balls for me."

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work.*

FOR free imaginative work let the children draw "My Dog Buff and his kennel" or a tea-party.

(2) *Drawing to help Writing and Number* (Fig. 78).

(a) Draw the tails of 5 sad little dogs dragging on the ground. Remind the children of rhyme (3).

(b) The tails of 7 happy little dogs standing upright.

(c) 6 balls for Buff to play with, all different colours.

(d) 4 bones for Spot.

(e) 3 kennels. Let the children draw any dogs they like in them and give them names.

(f) Pin drawings of 4 dogs running away.

(3) *Clay Modelling*

Cups, saucers and plates for a tea-party. A kennel.

(4) *Paper Cutting (or Tearing)*

A dog. Give the children silhouettes to draw round or insets. They use animal insets as a preparation for writing. (See General Course in Writing, Topic 1). Let the children colour the dog when they have torn or cut it out.

(5) *Paper Modelling*

A basket for Buff to carry.

Fold a square into 16 squares; cut or tear off one row of squares. Cut or tear along the dark lines as in Fig. 79. Pin A, B, C together, and D, E, F. Fold the row of squares in half to make a handle and pin it on as shown in Fig. 80.

Let the children take their basket to pieces again and draw brown lines on it as shown to represent basket-work.

These baskets will be very useful for number work. The children can pack them with so many apples, so many potatoes, etc., made of Plasticine, or they can twist up pieces of tissue paper for packets to go in their baskets. If desired, the older children can make the baskets and the younger children the things to go in the baskets.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

A TEA-PARTY.

(2) *Rhythmic Exercises*

The same as before.

Apart from practice in variations of time, young children require a great deal of practice in balance. Some little ones march along with their heads forward, some with the whole body bent forward from the hips, and some bend the body backwards, thus sticking their tummies out. Many hold their arms stiffly at their sides as if they were immovable, some walk stiff-kneed and do not raise their feet sufficiently. A few "walk with their shoulders." All these are common faults and will be found in every school. Daily practice in walking and marching under the watchful eye of a teacher helps to remedy these faults.

(3) *Playground Games*

(a) Follow my leader, the teacher being the leader.

(b) Running, following the teacher. At the whistle all crouch down, and the teacher tries to touch as many as she can before they get down.

(c) Follow the streamer or flag carried by the teacher at first, later by one of the children.

(4) *Songs*

(a) Nursery Rhyme: "Polly Put the Kettle On," from *Song Time* by P. Dearmer and M. Shaw (Curwen).

Sing the rhyme to the children. The air and words are so simple that both will be picked up at once. Let a child be Polly and pretend to put the kettle on the fire (a chair) before the class while they sing the first verse. Let the children clap at the last line.

For the second verse:

"Sukey, take it off again, Sukey, take it off again,
Sukey, take it off again:
They've all had tea,"

let a child be Sukey and run off with the kettle while the children sing. At the last line of this verse all the children run to the nearest wall.

Another way to act this rhyme is to let the children come together and form several circles while the verse is being sung. Then for the second verse they unloose their hands and scatter about the room.

(b) Some teachers may like to teach their children the Nursery Rhyme "Old Mother Hubbard." This also will be found in *Song Time*.

(c) Teach also the song on page 103, "The Little Dog."

TWO YEARS IN THE INFANT SCHOOL

SECTION VIII: STORIES

PETER'S BIRTHDAY

(STORY FOR COLOURED PICTURE)

THERE was once a little boy called Peter. He lived in a cottage with his father and mother. His father worked on the farm near by, and sometimes Peter went to help him, for he was a very useful little boy.

At home Peter's mother had a cat, but there was no dog. Now Peter liked dogs better than anything else and he did so want one. But his mother said no, she would not have a dog in the house, muddying up her carpets. So Peter had to go to the farm near by whenever he wanted a game with a dog.

One day Peter's mother was ill and had to stay in bed. What a good boy Peter was then! It was holiday time, so he had all the day to himself. He swept and dusted for his mother, he even managed to cook the dinner, with his mother to help him by telling him what to do and what not to do. He looked after his mother very well indeed, and took trays to her, and brought her some kingcups from the fields to put beside her bed.

When she was better she hugged Peter, and said, "You are the best boy in the world! Soon it will be your birthday. What would you like, dear? You shall choose because you have been so good."

Now Peter wanted a puppy more than anything else, but he did not like to say so because he was afraid his mother would not like a dog in the house. So he laughed and said, "Oh, Mother, give me what you like. I shall love anything you choose for me!"

The next week Peter went to help his father at the farm, and the farmer thought what a nice, useful boy Peter was. The two farm dogs loved the little boy. One was called Bessy and the other was called Sailor. Sailor was a sheep-dog and helped the shepherd with the sheep. Bessy was a watch-dog and had a fine kennel of her own, with a dish of water near by.

And one day Peter had such a surprise! His father said to him, "Go and look in Bessy's kennel, Peter." When he peeped inside, what do you suppose he saw? Five dear little puppies, all cuddled up to Bessy! He was so pleased!

Soon they grew big enough to run about and play, and then what a fine time Peter had! He played all kinds of games with them, and laughed when they rolled over and over. There was one puppy he especially loved—a little fat brown one. How he wished it was his own! He could not bear to think of it going away to another home. He did love it so very much.

His birthday came near, and Peter wondered what his mother and father were going to give him. He heard his father hammering away at something in the back yard, and guessed it was a secret for his birthday.

His mother went shopping and came home with two things carefully wrapped up. What could they be? It was so exciting!

But it was much more exciting when at last his birthday *did* come! First of all his mother kissed him and said, "Many happy returns of the day, darling!" And then she said, "Go up to the farm, Peter. The farmer has a present for you which Daddy and I want you to see before we give you ours!"

So, puzzled and excited, Peter went to the farm-house and there the farmer put something warm and furry into his arms, something that wriggled and licked his ear, the dear little brown puppy that Peter loved so very much! He was so pleased and happy that he could hardly say thank you!

He ran home, and then his mother and father gave him *their* presents! There was a fine kennel in the yard that his father had made for the puppy, and what do you suppose his mother had got for him? A lovely dish with "Puppy" marked on it, and a fine red collar for the pup's neck! Wasn't he lucky? He was so excited and happy.

"Oh, this is a lovely birthday!" he cried, hugging the puppy. "A lovely birthday! I've got a puppy of my own at last. He shall be called Brownie because he is brown all over. He is my best little friend!"

They are happy together! You should see them going out for a walk each day, Peter with a smile on his face and Brownie with a large wag in his tail.

BAD DOG BUFF!

(STORY FOR PICTURE-SENTENCE CARD NO. 13)

BUFF was a clever dog. He belonged to Pat, and Pat often played games with him. Sometimes Pat used to dance round Buff and sing "I had a little dog, his name was Buff." Buff was clever. He could go to the shop and bring back Daddy's newspaper for him. He could go to the grocer's with a basket and bring back some tea for Mother.

One day Granpa called to Pat. "Pat! Go to the chemist and buy me some snuff!"

But Pat did not want to go. He wanted to play. So he called Buff. "Buff!" he said, "go to the chemist and buy me a bag of snuff. Take your basket."

Pat put a note in the basket that said, "One bag of snuff, please." knowing that the chemist would take it out and read it. Then he would put the snuff into the basket, and Buff would run home with it.

Buff ran off. He went to the chemist and got the snuff, which was put into his basket. Buff took the handle in his mouth and ran back, but on the way he met another dog.

"Come and play!" said the other dog. So Buff dropped his basket and went to play. The bag of snuff rolled out of the basket, and the snuff spilt all over the road. The wind blew it away, puff, puff!

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"Bow-wow-wow!" said Buff. "Look what has happened!" He ran back home and told Pat. Pat told his Granpa.

"Buff is a bad dog," he said. "He wanted to play and so he has spilt the snuff. Now he has run away because he is afraid of being whipped."

"And I know someone *else* who wanted to play!" said Granpa, crossly, looking at Pat. "I told *you* to go, Pat. So Buff is a bad dog, is he, because he wanted to play instead of doing what he was told? Well, you are a bad boy too, Pat! Run away!"

So Pat ran away, like Buff—and next time I expect he will do as he is told, don't you?

THE PARTY

(STORY FOR PICTURE-SENTENCE CARD NO. 14)

MOLLY and Bobby were *so* disappointed because, just as they had got dressed to go out to tea, Mother said they couldn't go! "Susan and Willie have colds," she said. "So you will have to stay at home."

"Well, let's have a party at home!" cried Molly. "We'll ask Spot the dog and Micky the monkey!"

So they got their little table and put out Molly's tea-set. They put a chair for Micky, who was very proud at being asked. Spot sat on a stool and wagged his tail hard.

Mother saw them. "Why, here are Molly and Bobby having a tea-party with Micky and Spot. You are very good children!" she said. "You have not cried or grumbled because you cannot go out to a party, you have been cheerful and brave. You shall have a real, proper party yourselves for Spot and Micky!"

So what do you suppose Mother did? She put some little biscuits on a dish. She cut up a whole apple into tiny slices. She emptied some sweets on to another dish of Molly's—and she filled the teapot and jug with lemonade!

"Oh, Mother!" cried Molly, in delight. "This is as good as a *real* party—we've got real things to eat, and the teapot will really pour out! Oh, what fun!"

She and Bobby took turns at pouring out the lemonade into the cups. Then they handed Spot a biscuit on a plate, and he licked it up with his tongue! They gave Micky the monkey a slice of apple on his plate, and they each took a biscuit, a piece of apple and a sweet themselves. It was a lovely party!

At the end of it Molly said "Thank you!" to Mother and so did Bobby. Spot said, "Bow-wow-wow!" and wagged his tail, and what did Micky the monkey say? He gave a loud squeak when Bobby pressed him in the middle, and that was *his* way of saying "Thank you!"

THE LITTLE DOG

CECIL SHARMAN

In changing moods Very perky at first

Key G { s, | l, .d :t, .r ld :l, .l, | t, .r :d .m lr :m .r }

VOICE *mf*

There was a lit-tle dog, and he had a lit-tle tail, And he

PIANO *mf*

cresc *p gradually become more doleful*

used to wag, wag, wag it But when - ev - er he was sad be -

cresc *p*

molto ritard

- cause he had been bad, On the ground he would drag, drag, drag it!

Topic No. 8

Fish

THE TALK

NOTES FOR THE TEACHER

THE following notes may be useful to the teacher who would like to keep a small aquarium, or even a bowl of goldfish for her children. (The Talk for the children follows after these notes.)

A small aquarium can easily be made from an old wireless accumulator, often to be picked up very cheaply. Sand and pebbles should be placed at the bottom, and big flint stones (to simulate rocks) can be piled up at the back. Water-weed can be obtained from a pond, and so can water-snails. The former aerates the water by sending off oxygen bubbles, the latter act as scavengers.

Goldfish can be kept with water-snails. It is best not to mix them with other fish such as sticklebacks, or with tadpoles or water-insects. If you wish to keep tadpoles, keep them only with water-snails or caddis grubs. Be careful when you get carnivorous creatures such as dragonfly grubs from a pond; do not put them with such succulent morsels as tadpoles—or the latter will all disappear.

Do not overfeed your fish or the water will become cloudy. A pinch of uncooked porridge oats once a day or every other day will suffice. If you need to change the water, be sure that the fresh water is at the same temperature as the old. If it is not, the fish will take a chill and die. Do not keep on a sunny window sill or near the fire.

SECTION I: THE TALK

(If the teacher has an aquarium she will naturally use that as well as the picture, but if not, she will find the picture an excellent substitute, especially as it shows another fish besides the goldfish—the stickleback.)

What is this pretty fish called that we see darting about in the water? The goldfish! It is a good name for it, because it is really as bright as gold. It is fun to keep goldfish for pets. We can tame them by feeding them at a special time each day, then they will come swimming to the top of the water to look for their dinner.

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Look at the picture and see the fishes darting about in the water. They move so quickly. It is their tail that helps to send them along. See their wide-open eyes. They cannot shut them, for they have no eyelids as we have; so they cannot go to sleep as we do, but can only rest without closing their eyes. We can see their fins moving to and fro in the water, helping to balance the fish. Do you see the big back fin? When that is raised upright like an opened-out fan, we know the fish is well, but if it is closed up the fish is feeling ill.

The water-weed helps to keep the water pure for the fish. If we watched the weed on a sunny day we should see tiny bubbles of air streaming up from the leaves to the top of the water. Look at the water-snails crawling about. They eat up anything that might go bad in the water, and they clean off the slime on the glass. They are the dustmen of the aquarium.

Do you see the little flaps at each side of the fish's neck? They are not fins, but gills, and these help the fish to breathe. What shape is the fish's body? It is boat-shaped, because this shape helps the fish to get along quickly through the water. It does not need legs. Look at its scaly body. Each tiny scale overlaps like the tiles on our houses.

The fish is not warm as we are. It is cold. If we took hold of its slippery body we should be surprised to feel how cold it is. How does it eat? With its mouth! It snaps up any morsel very quickly.

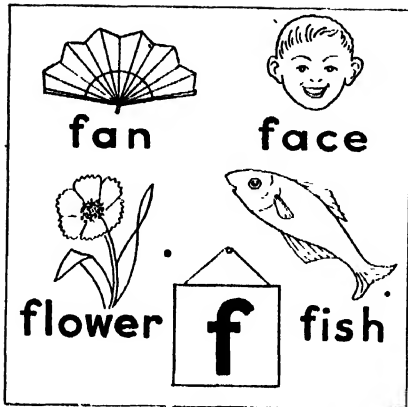
There are other fish in the picture as well as the goldfish. Can you see them? They are sticklebacks, and they get their funny name from the spines that stick up along their backs. They are fierce little fish and we must not put them with goldfish or they might attack them. In the picture you can see two sticklebacks. Can you see their nest? It is strange that a fish should make a nest, isn't it? It is a dear little nest, shaped like a muff. In it are the eggs of the sticklebacks. They will hatch out into tiny fish. They will keep in the nest at first, and then swim away to seek their fortunes. The father stickleback will look after them carefully whilst they are tiny.

If an enemy comes near his precious nest the little stickleback turns a bright scarlet with anger and darts at him fiercely. He will not allow anyone to hurt his little fish. He will tell you his story later on. (See pages 114, 115, Story Section.)

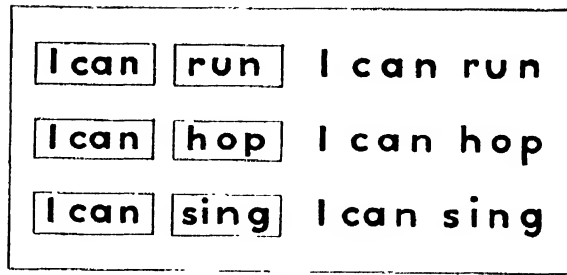
SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children tell what they have noticed about the fish in the school aquarium. The Talk will suggest to teachers what the children should observe and what questions can be asked. Encourage every child to say something. The quick, darting movement of the fish through the water generally interests even the duller child.

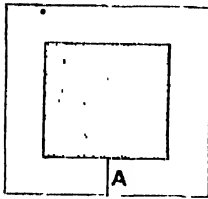
(2) Let them tell of other fish they have seen and describe them. Most fish are caught in nets and used as food, but goldfish are kept as pets; so, too, are minnows and sticklebacks.



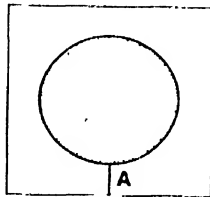
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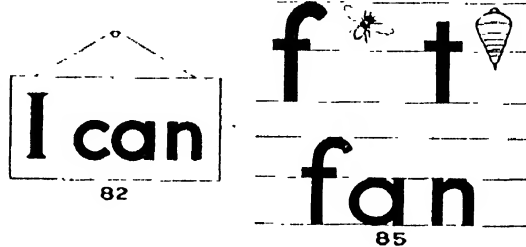
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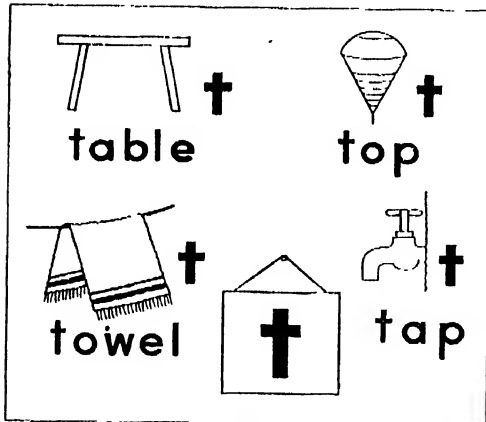


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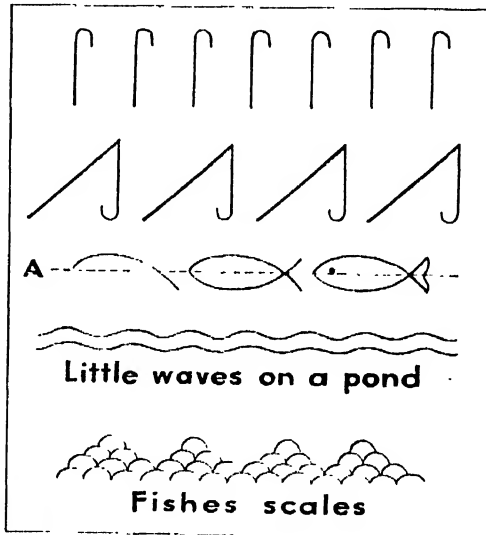


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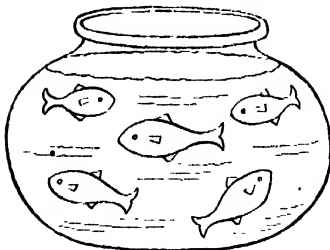
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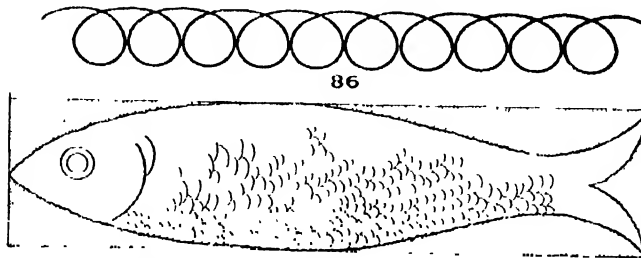
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89



91



86

90

FIGS. 81-91

TWO YEARS IN THE INFANT SCHOOL

(3) Let the children look at the coloured picture and tell about the fish there: the goldfish, and the stickleback with his wonderful nest. Let them notice the beautiful colours in the picture, and name all the colours they can.

(4) Let the children tell how many doors the nest has and how the stickleback makes his nest.

(5) Let the children give the fish in the picture names.

(6) Let them act or retell parts of the stories. (See also Section on the Sentence Method.)

(7) Teach these rhymes:

(1)

Remind the children of how the fish often dart about, except perhaps a lazy goldfish. Let them tell which fish they think are darting about in the picture, and which fish dart about in their aquarium. Then read to them:

FISHES

See the tiny fishes dart
To and fro, to and fro,
Like a shining ray of light,
Swift they go, swift they go.
In the babbling brook they play,
Darting near, then far away;
In the water they must stay,
Cannot with the children play.

Let the children listen for the *f* sound. Read the rhyme again and stress—*fishes, fro, far*. Let the children try to dart about like fishes.

(2)

Remind the children that some fish live in the great sea and fishermen go out in their boats to catch them. The little boy in this rhyme has a daddy who is a fisherman. Tell them to listen to the rhyme carefully and see if it says anything about the fisherman daddy.

Dance for thy daddy,
My bonnie laddie,
Dance for thy daddy, my bonnie lamb!
You shall get a fishie
On a little dishie,
You shall get a herring when the boat comes home.

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) **H**ANDS at sides. Let the children raise their hands easily sideways up and down while breathing rather quickly with firmly closed lips. Let the children do this for a few seconds to form the habit of breathing with the mouth shut.

(b) New sound to be taught—*g*. Let the children say the word *gold*, then listen while the teacher says the word. Get the first sound *g*, hard. Show the letter. Get other words from the children by suggestion—*goose, game, go, give*.

Tell the children words in which the *g* sound comes at the end: *mug, rug, pig, wig, dog, bag, tug*. Let the children say these words.

The letter *g* will be taken later, so the emphasis must now be upon the sound, not the symbol. Encourage the children to be on the look-out for the *g* sound, as in *gold* and *go*.

(c) Revision of the *f* sound.—Show the pictures (Fig. 81), and let the children give the names of the objects. See if they all notice that they begin with the same sound, *f*. Show the letter-card *f* (Fig. 81). For this sound they have to put their teeth over their lower lip in order to make it. Let the children pronounce each word carefully, and then give the *f* sound. Many children find great difficulty with the *f* sound. The sound is confused with that of *th*, and such a word as *Fred* is pronounced as if it were *thread*. Some teachers say it helps to correct this if the child holds a piece of paper in his mouth by means of his upper teeth and lower lip. Holding the paper in this way makes the child conscious of the exact position necessary for his teeth and lips when he is making this particular sound; as soon as he realises what is needed, he will be ready to do it without the help of this device.

Let the children listen to the sound of *f* in the word *puff*. Let them say, *puff, puff, puff*.

Revise the *f* sound each day this week: that is, let the children say each day some words beginning with *f*.

This is a good breathing exercise to take before the children say the *f* words:

Hands on hips. Inhale deeply and exhale with open lips to the sound of *f*. Make the sound as loudly as possible, and prolong it.

(2) Word Recognition

The teacher tells the children she is going to write on the board all the things that they can do.

Print a card as in Fig. 82, and print the words on the blackboard. Let the children tell what they can do: hop, run, skip, sing, dance, play. Show the card (Fig. 82). See if children recognise it. Some will say "I" and point to themselves. Let them find out the word *can* by sounding if they cannot recognise it, and use the phrase as a whole. *I can*. Have several small cards containing action words the child knows (or should know): *hop, run, see*, etc. Let a child take one, find out what it says, and do the action. Put the complete sentence on the blackboard as in Fig. 83 and let the child read it.

Let them watch you write (print script) the sentence beside the cards, as in Fig. 83. Put other sentences on the board in the same way, that is, let the child perform the action first and then read the sentence on the

TWO YEARS IN THE INFANT SCHOOL

board. Later put a sentence on the board first, and see how many children can recognise it and act it.

(3) *The Sentence Method*

Get from the children a sentence about their goldfish. Choose a suitable one to print on the board. Here is one:

To and fro the goldfish dart.

Let the children notice the *g* and *f* sounds as they read the sentence. Let them tell any other sounds they hear—*h* in *here*, *a* in *and*, *d* in *dart*.

Let the children say the sentence so carefully that they hear the sound of *d* at the end of *gold*, and *t* at the end of *dart*.

Tell the story of Tom and Betty and their goldfish. Then show them picture-sentence card No. 15. Let them talk about it. Where do Tom and Betty keep their goldfish? In a bowl. What are the children doing? Tell them you will read what it says under the picture. It may tell what the children are doing or saying. Then read:

“Here are Tom and Betty feeding their goldfish.”

Let the children read the sentence carefully all together, then each child alone. See if any child remembers another sentence beginning with “Here are.” Perhaps someone can go and find it.

The children will enjoy illustrating this sentence.

Many will try to “draw” the sentence underneath.

Tell the children the story of Fred, how he went fishing, and what he caught for tea. Show them the picture-sentence card No. 16. The children will see at once it is Fred going fishing. Let the children talk about the picture. Fred has a net and a fishing-line and a small jar. Then read them the sentence:

“I am going to catch some fish for tea.”

Let them say the sentence carefully, pronouncing the *g*'s in *going*. Point out the sound of *cat* in *catch*. Let each child read the sentence. They can pretend to be Fred going fishing. They will enjoy acting the story of Fred.

Tell them the story of Simple Simon.

Simple Simon went a-fishing
For to catch a whale;
All the water he had got
Was in his mother's pail.

The children can draw pictures of Fred going fishing, and pictures of Simple Simon.

Revise old cards. Let the children who are ready use their matching strips, that is, sentences without pictures. (See Sheets 1 and 2, pages 58B and 118B.) The older children will be able to use these. New-comers and babies will simply learn the sentences and recognise them by the picture.

(4) *Letter Recognition*

Show them again the pictures for the letter *f* (Fig. 81). Ask the children what letter *f* looks like. Some may say a walking-stick, or perhaps a feather curled round at the top.

Children who do not possess good visual memories may confuse *f* and *t*. Show them the pictures for *t* (Fig. 84), and let them tell the names of the objects.

The sound of *t* is very different from *f*. We make the sound of *t* with our tongues. We cannot say words like *tap*, or *table*, or *tea* without our tongue, but *f* is very different. Let the children tell how they make the sound of *f* again—they have to put their teeth over their lower lip. Show the children the letters *f* and *t* side by side. Let them tell their names. Show them *f* and *t* alternately, until they are quickly recognised. (See also Writing Section.)

SECTION IV: *WRITING*

(1) **C**ONTINUE the general scheme for the 1st year (see Topic 1). Let the children practise drawing round and filling in all the numbers they know as well as their letters. Children who are beyond this stage can do more writing between widely spaced lines. In some cases the older or quicker children can now have the lines $\frac{1}{2}$ inch apart.

(2) Special practice of *f* and *t*. Draw *f* and *t* on the board for children between widely spaced lines. Give them ruled white paper and crayons, and let them draw *f*'s and *t*'s (Fig. 85). Beside *f* they draw a little fly, and beside *t* a top.

(3) Let them draw a big *F*; the curve at the top becomes a straight line. Let them draw a big *T*. This is easy to remember because it is like a little table.

Writing Patterns

Revise the writing pattern in Topic 4 (Fig. 41).

Let children invent some patterns of their own.

Show those that lack ideas a new pattern (Fig. 86). Call it rolling a hoop. This will encourage the children to make bold free movements. Let them stand at their boards (if they have easels) to draw this pattern.

SECTION V: *NUMBER*

(1) **C**ONTINUE to use the apparatus already suggested. Give the children many concrete exercises with the numbers 1–7 so that they can recognise 3 as 2 and 1; 4 as 2 and 2, as well as 3 and 1; 5 as 3 and 2, and so on. The making of number pictures with counters is helpful. Pretend the counters are fish and make up little stories about Fred and his fish.

Fred catches 3 fish. The child counts out 3 fish. Then he catches 2. The child counts out 2. How many does he take home to tea?

Counting continued with every variety of material and action.

TWO YEARS IN THE INFANT SCHOOL

(2) A card test.—Have 20 cards with number pictures on them from 1 to 5. Some of the cards have number groups on them like those on the number frieze (Topic 1, Fig. 3, and Topic 6, Fig. 63).

Most of the children should now be able to recognise these without counting. Some cards will have other groups, these the children will have to count. Let the children have loose figures to put by each card.

By means of the stair (see Topic 5, Fig. 51) let children compare 6 and 7 with the other numbers. Let them compare and contrast all numbers up to 7.

(3) Circles and squares.—Number Work for the quick group. Give the children two squares of paper, a coloured pencil, and a cardboard square and circle (or the Montessori insets which the children may have already used). Place the cardboard square on the large paper, and draw round it with a pencil. Let the children move it away and tell what they have drawn. Talk to them about a square: its sides, corners, etc. How many sides? How many corners? Let them cut it out. At this stage they will only be able to cut it out by being allowed to begin from the outside (see A in Fig. 87). When the square is cut out let them fold it in two both ways, to show that all the sides are the same length. Let them open the square and fit it into the paper from which it was cut, turning it several ways. Use the cardboard circle in the same way (Fig. 88). Compare the square and the circle. The circle has one side with a beginning and an ending and no corners. It will roll and is the same shape as a penny, or a wheel, or a plate. Let the children use their cardboard circle to draw a *round* fishpond. Let them name any things they know that are *round* like a circle. A square has 4 sides like a window pane or a table top. Let the children see if there are any square things in the room. Let them look at a cubic building-block. Each side is a square. Let them mark each square and see how many square sides it has.

Let them draw a square fishpond or bathing pool. Let them put a certain number of "fish" in each pool, the square one and the round one.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Picture Making*

FREE picture making on a large scale of fish swimming about, or boys fishing. Give the children freedom to draw what picture they like.

(2) *Drawing to help Writing and Number*

(a) Draw 7 walking-sticks.

(b) 4 fishing-lines.

(c) As many fish as they like. To draw fish, let them draw a curved line as shown at A, Fig. 89; then another curved line the other side. The two lines crossing make the tail. Finish off the tail as shown and add an eye (Fig. 89).

TOPIC NO. 8

Draw little waves on a pond, as many rows as they like. Draw fishes' scales. These make a pretty pattern.

(3) Let them build the straight-line letters, capital *T* and *F*, with sticks.

(4) *Modelling in Plasticine*

(a) A bowl for goldfish. (b) A fish. (c) A round pond. (d) A square pond. Tell the children to be sure to put a raised edge round the pond so that no one will fall in.

(5) *Paper Folding and Tearing or Cutting*

A fish (Fig. 90).

Fold a square of paper in quarters lengthwise. Tear off one strip as shown in Fig. 90. Tear out fish (Fig. 90). This is not difficult for children to do. They tear off the corners at one end to make the pointed mouth. Tear off a piece each side to shape the tail, and a triangular piece from the end. Draw in an eye. Add scales if desired, colour orange.

The teacher can draw a large bowl (Fig. 91) and paste the best goldfish inside, or the children can draw their own bowls on large sheets of paper.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

GOING fishing, or one of the stories.

(2) *Rhythmic Exercises*

Revision of some of those already given. Give children plenty of practise in listening to *what the music says*—going faster and slower with the music and stopping when the music stops.

A good balance exercise may be played in this way. Let the children march round singing a nursery rhyme, e.g.:

Hot cross buns,
Hot cross buns,
One a penny,
Two a penny,
Hot cross buns.

The teacher sees that they are all marching in good rhythm with their bodies erect and heads straight. At a given place a child picks up a small board (or a wooden cube). He continues to march round balancing the board on his head and singing the tune. If a board falls off, the child sits down in the middle of the ring and forms the chorus.

(3) *Playground Games*

Any of those already given. Give the children plenty of free play with large rubber balls.

TWO YEARS IN THE INFANT SCHOOL

(4) *Songs*

(a) "Dance for thy Daddy, My bonnie laddie." The music will be found in *Song Time* (Curwen).

(b) "Fishes," music on pages 117-118.

As the children sing they can imitate the movements of the fish with their hands.

SECTION VIII: *STORIES* THE STICKLEBACK'S TALE (STORY FOR COLOURED PICTURE)

I AM a tiny fish in a pond. I live with many other creatures—snails, grubs, tadpoles, frogs and minnows. One day I thought I would build a nice little nest, so I hunted about and found a few bits of grass that were floating on the pond, a wisp of straw, a few tiny sticks and leaves, and all these I stuck together.

When my nest was finished it was shaped rather like a muff. Can you see it? Then I wanted eggs laid in it, so I looked about for a nice wife. I saw a pretty little stickleback and chased her to my nest. She laid me some eggs, but not enough. So I looked for another stickleback to lay me some more. Then I had quite enough eggs in my nest and I guarded them well.

Once a big water-beetle came near, and I thought he was going to eat my eggs. So I turned bright red with anger and rushed at him so fiercely that he thought I was going to prick him with my spines, and he swam away very fast.

"Oho!" I thought, "I will not let anyone touch my precious eggs!"

I watched them every day, and when I thought they wanted airing, I fanned the water near by with my fins to send a little current over them. Sometimes I turned them over with my nose. I was very proud of them.

One day something very exciting happened. The eggs hatched out! From each tiny egg came a baby fish, very, very small. I was very pleased. The tadpoles came to look at them, but I drove them away, afraid that they might eat my babies. The dragonfly grub came near, too, but I frightened him away at once. He eats fish, and tadpoles as well.

When my little fish grew big, I pulled away the top part of their nest so that they might have more room. They grew very quickly, and were pretty little things. I did not leave them for a moment, for I was so afraid that someone might eat them.

Then one by one the little fish left the nest I had made and began to swim here and there. They always went back to the nest if danger was about, for I chased them there myself, and then swam around, guarding them. But as they grew bigger they would not go back to the nest, and then, when they knew how to find food for themselves, they swam away into the pond and I lost them all. But I did not mind, for I was very proud of having baby fish that had all grown up safely and had swum away to seek their own fortunes.

Now I live alone, looking for bits of food, and having a happy time

TOPIC NO. 8

in my pond. Nobody interferes with me because I am a fierce little fish. Next spring I shall build another nest and find a wife to lay me some eggs. If you look into the pond near me, perhaps I shall think you are an enemy—and you will see me turning a bright scarlet. Then I shall hear you say, “What a beautiful little fish!” and I shall be pleased!

THE PRETTY GOLDFISH

(STORY FOR PICTURE-SENTENCE CARD No. 15)

ONE day Tom and Betty went out in a boat with Uncle Philip. Betty leaned over the side and saw many little fish darting about in the water.

“Oh!” she cried. “I do want some! Uncle Philip, see them swimming to and fro! Please catch me some!”

But Uncle Philip could not catch any for Betty. The fish were too quick for him.

“Never mind, Betty,” he said. “I know something better than catching these little fish, who would not be very happy in a jar of water. I will buy you some goldfish for your birthday!”

Wasn’t that a lovely idea? Betty was so excited. Uncle Philip kept his promise, and when her birthday came he drove up in his car, bringing with him a great big bowl full of goldfish!

“How lovely!” cried Tom and Betty. “Aren’t they pretty, Uncle? What do we feed them on?”

“Here is a bag of food,” said Uncle Philip. “You may give them a little every day—not too much, or you will make the water cloudy. Look after them well, and when I come to see you in a month’s time I will tell you if they have grown.”

Betty and Tom fed their goldfish every day and looked after them carefully. They gave them water-weed from the pond, and put in a few water-snails to keep them company. Here are Tom and Betty feeding their goldfish. Do you see them in the picture?

And when Uncle Philip came to see them in four weeks’ time, what do you think he said? “Good gracious!” he cried, “the fish have grown so much that I really think I shall have to buy you a bigger bowl for them! You *have* looked after them well!”

Betty and Tom *were* pleased!

FRED GOES FISHING

(STORY FOR PICTURE-SENTENCE CARD No. 16)

“OH dear, dear!” said Mother, one day, “I quite forgot that Granny is coming to tea to-day—and I haven’t bought any cakes at all! The shops are shut too. Now what shall I do!”

Fred looked at his mother.

“Would you like some fish for tea, Mother?” he asked.

“Yes,” said his mother. “But the shops are shut, dear. Didn’t you hear me say so?”

TWO YEARS IN THE INFANT SCHOOL

"Never mind, Mother!" said Fred. "I will take my fishing-net and go fishing. I am going to catch some fish for tea! Then you can cook them for Granny. She *will* be pleased!"

So he took his fishing-net over his shoulder and a jam-jar, and set off to the river. He sat down on the bank and looked down into the water. There was a fish there! Quick as could be Fred slid his net into the water and tried to catch the fish—but no, it was too quick for him, and it slipped away!

He saw another and tried to catch that. No—that swam away, too. Really, the fishes were much too quick! Fred tried again when a much bigger fish came by, but it shot down the river and didn't even come near the net.

Fred tried for half an hour and in all that time he had only caught one fat water-beetle, and he really didn't think Granny would like to have that cooked for tea. So he threw it back again into the water and it swam away.

There was a little girl playing not far off. Fred watched her—and suddenly she lost her footing and fell splash! into the water. Fred gave a shout and ran towards her. He knelt down on the bank and caught hold of her dress. Very soon she was safely on the bank, crying.

"Don't cry," said Fred. "You're not hurt. I'll take you home. Who are you?"

"I'm Fanny, the fishmonger's little girl," said the child. "Oh, what will my Mummy say to my wet clothes!"

"I'll tell her it was an accident," said Fred. He took Fanny home and told her mother all about how she had slipped and fallen.

Her father was there, smoking a pipe. He was very glad indeed that Fred had pulled Fanny out of the water.

"What were you doing there?" he asked. "Were you playing with Fanny?"

"No," said Fred, "I was trying to catch fish for my Granny's tea. Mother forgot to get any cakes and there is nothing nice for Granny's tea to-day. But now I shan't catch any, because it's late and I must go home."

"Well, my brave boy, you *shall* have fish for your Granny's tea!" cried the kind fishmonger, and he went into his shop. He came back with three fat herrings, and where do you suppose he put them? Into Fred's net!

"There!" he said, "you can play a joke on everyone! When your mother sees you coming she will think you have been a very lucky fisherman! *How* surprised she will be!"

So home went Fred with three herrings in his net—and how Granny and Mother stared when they saw them!

They *were* pleased when they heard his story. Mother cooked the herrings for tea, and Granny said they were the very nicest she had ever tasted.

Wasn't it a good thing Fred went fishing that afternoon?

FISHES

K. W. PATCH

CECIL SHARMAN

At an easy floating pace

VOICE

Key A (s, .l, | d .l, :d .r lm :r .m |

p

To the cool and shad-ed pond Let us

PIANO

legato

p

go, let us go; We will watch the fish-es swim To and

fro, to and fro. See them dart! see them glide! Now be-

pp

Fishes (cont.)

mf *mf*

-neath a rock they hide Now they're gleam-ing in the sun, We are

p *p* *p*

sure they're hav-ing fun. For they like to splash and swim To and

pp *pp*

fro, to and fro In the wa-ter cool and still, See them

ritard *ppp*

go, see them go!

Topic No. 9

Birds and Their Nests

SECTION I: *THE TALK*

IN the springtime the birds are very busy. It is the time when they build their nests. Why do they build nests? They must have somewhere safe to put their eggs, and a cup-shaped nest is just the place to hold them well. If the wind blows, the eggs cannot fall out, for the nest holds them safely.

Where do the birds build their nests? In the trees, the hedges, the banks, behind the ivy or under the eaves. We often see a bird carrying a twig or bit of moss in its beak in the springtime, and then we know it is building its nest. We must look about when we are out for a walk or playing in the park and see if we can spy a bird with something in its beak.

Birds are very happy in the springtime. They love hunting for a good nesting-place. They flutter through the hedges and trees, they pop in and out of each hole they see, trying to make up their minds which place to choose. When they have at last chosen a place, then they begin to build.

How do they build their nests? They have no hands as we have, they have only a beak! The building is all done with the bird's beak! It pokes this bit of straw here, and that bit of twig there, it flies off to find feathers and hair with which to line the nest and make it soft, and it puts each little picce carefully into place. Then it gets into the nest and presses its body round and round to make the nest cup-shaped.

Then the eggs are laid—one, two, three, four, five, perhaps more—and how pretty they look in the nest! The mother bird is very proud of them, and she sits on them all day and night to keep them warm. The father bird sings to her and brings food. Sometimes he takes his turn at keeping the eggs warm so that his little wife may stretch her wings, and take a short flight over the hedge and back.

When the eggs hatch out, how pleased and excited the birds are! They love their little nestlings, and fly off to get them food: caterpillars, greenfly, grubs of all kinds. The baby birds open wide their beaks, and the father and mother drop the food in. Each day the babies grow bigger and bigger, and very soon they are covered with soft feathers.

TWO YEARS IN THE INFANT SCHOOL

Then one day they are taught to fly, and they leave the nest and follow their father and mother, who teach them how to find food, and how to watch for enemies, such as cats.

In the picture there are three nests. One, in the tree, belongs to a thrush. She built hers very early in the year, and her eggs have already hatched out into young birds. She is proud of them, and has just brought them a caterpillar. Do you see how they open wide their beaks? They are very hungry. The father bird is flying near by.

The thrush has made her nest of twigs, leaves, grass and wool, and inside there is a lining of mud. It did not take her very long to make it, although she only had her beak to weave everything together. It is a good strong nest, well built, and no matter how much the wind shakes the tree the eggs will not fall out. Very soon the nestlings will be big enough to climb out of the nest and try their wings. What fun they will have, trying to fly!

In the hedge below there is a hedge-sparrow's nest. (Some country folk call the hedge-sparrow the dunnoek.) Do you see the pretty, neat nest? Inside are the eggs, as blue as the summer sky. They have not hatched out yet. The mother bird is standing on the edge of the nest, looking down at them proudly. The father bird has just brought her a titbit.

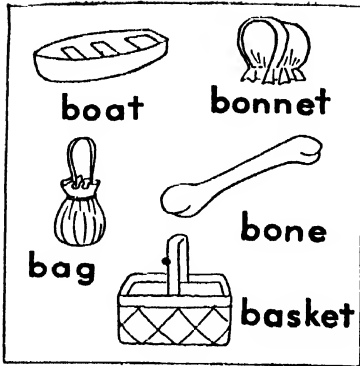
In the ditch below is another nest. Whom does this belong to, and where is it being built? What a queer place! Someone has thrown an old kettle there and two robins have found it and are building their nest inside. It is a big nest, and the robins have taken some of the dead leaves from the ditch to use in their building. They are late with their nest, so perhaps their first nest was destroyed, and they must build another. Do you see the little robin with a bit of moss in her mouth? She is just going to tuck it into the nest in the old kettle. The cock robin is sitting near by, singing a beautiful little song. He is always very happy in the springtime.

The robin will soon lay her eggs in the big nest in the kettle. They will be white, speckled with light red. When they hatch out, the robins will be very busy feeding their babies. At first the little ones will not have the bright red breasts we know so well. They will be brown little birds, and perhaps we may not know them as robins when we see them hopping about the garden in the summer!

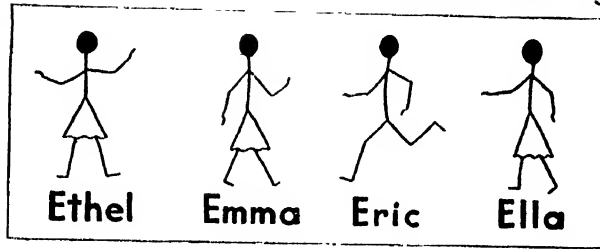
(The birds tell their own story in the tale on pages 128-129.)

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell all they know about nests: their shape, what they are made of, etc.
- (2) Why do birds build nests? When?
- (3) Where do they build them? Let the children tell any places they know.



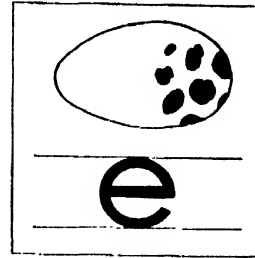
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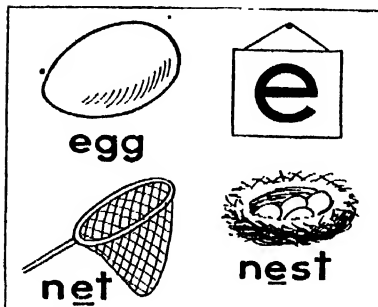
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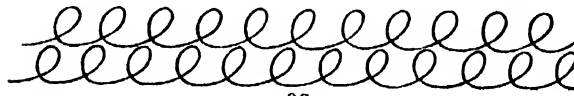
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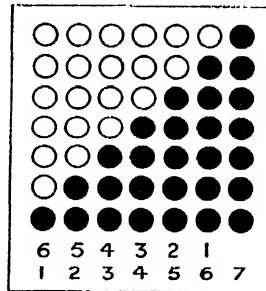
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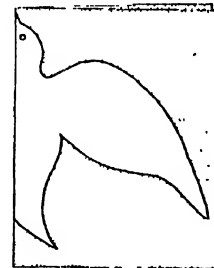
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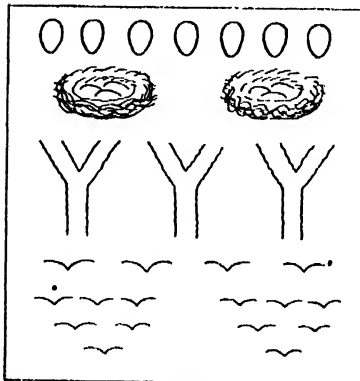
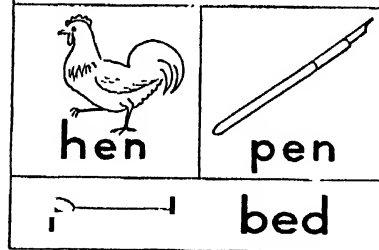
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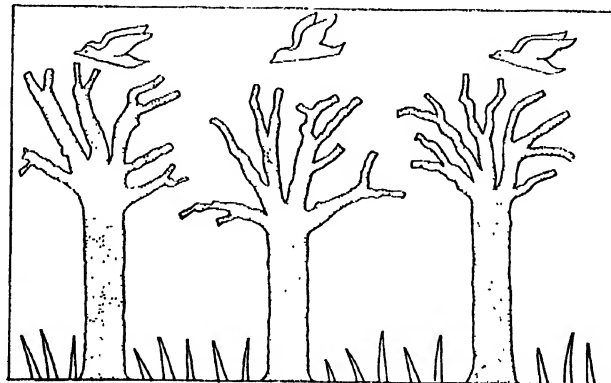
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102



100



101

Figs. 92-102.

TWO YEARS IN THE INFANT SCHOOL

- (4) How are the eggs arranged in a nest ?
- (5) What fish have they learned about that builds a nest ?
- (6) Let them look at the coloured picture and say where the nests are being built.
- (7) What has one bird in his mouth ?
- (8) Help them to describe each bird.
- (9) What are the birds talking about ?
- (10) Let them tell about the work of the mother bird and father bird.
- (11) Let the children name any birds they know. Teach them the names of the birds in the picture: thrush, hedge-sparrow and robin.
- (12) Let them think of a sentence that will describe the picture. (They will need help.)
Birds at home.
Birds building their nests.
The busy birds.
- (13) Teach these rhymes:

(1) THE LITTLE BROWN BIRD

A little brown bird built a little brown nest
Up in a shady tree,
And in it there lived his little brown wife,
And little brown children three.

Let the children draw the nest with the three baby birds.

(2)

Remind the children of what a busy life birds live, especially in the springtime. This rhyme tells how a blackbird woke up a lazy little boy.

A birdie with a yellow bill
Hopped upon my window sill,
Cocked his shining eye and said,
“Wake up, wake up, sleepy-head.”

(3)

This rhyme tells how Mrs. Pigeon builds her nest:

A few sticks across,
Without a bit of moss,
Laid in the fork of an old oak tree;
Coo-coo-roo-o-o,
She says it will do,
Happy Mrs. Pigeon in the old oak tree.

(4)

A little rhyme to say to the birds when spring is coming:

Spring is coming, spring is coming,
Birdies, build your nest;
Weave together straw and feather,
Doing each your best.

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

- (a) TAKE a deep breath, rising to full height and pressing arms and shoulders well back.

Exhale very slowly, letting head, shoulders and arms sink forward and hang loosely as breath passes out.

(b) Revise the sound of *b*—*bird, build, brown, baby bird*. Tell the children the lips must work hard when saying words beginning with *b*. Let them put their fingers lightly on their throat and tell them that *b* is started there. The lip-sounds *b* and *p* are stumbling blocks to some little children, and exercises to help them with the correct pronunciation should be given whenever possible. The cause of the defect is probably the child's inability to put his lips together and then part them quickly when trying to make the sound. It sometimes helps a child to let him hold a small piece of tissue paper between his lips. Tell him to blow this quickly from his mouth. In his efforts to do this he generally begins to make the right sound for the letter *p*. If he succeeds in blowing the paper smartly, he makes the sound more accurately. He enjoys seeing how far he can send the paper.

Let each child look at the pictures for the letter *p* (Fig. 69, Topic 7) and say the names of the things. Then show them a new card for the letter *b* (Fig. 92) and let the children say the names. The younger the child, the greater is the need to connect the words with objects or pictures. As he looks at the pictures his interest in saying the names correctly is increased.

(c) Revise the sound of *n* in *nest*. In *n* the lips are open. *n* needs the tongue to touch behind the upper teeth. The word *nest* will be said so often this week, that it is worth reminding the children of *n*.

(d) The short sound of *ē*. Draw a picture of an egg. Let the children tell what it is. What sound in its name have they heard before? *g*. Print the word *egg* on the board. How many *g*'s can they see? There are two, and in front of them the letter *e*, whose sound they are going to learn. Show them the letter-card for *e* and the pictures. Let them say the words, listening to the sound of *e*. The *e*'s on card Fig. 93 should be printed in red.

See if any child's name begins with short *ē*, and let them come forward and say their name—*Ethel, Ella, Eric, Emma*.

Draw a row of pin children on the board (Fig. 94) and let the children give their names, choosing those that begin with short *ē*. Print a name under each pin child. Let the children say the names together.

(2) *Word Recognition*

The teacher tells the children to-day she is going to write on the board all the things that they can see.

Show them the card with "I see" printed on it (see Topic 4). Let

TWO YEARS IN THE INFANT SCHOOL

them read the card and notice the word *see* with two *e*'s. Two *e*'s sound like the name of the letter *e*. One *e* generally sounds like the *e* in *Ethel* or *egg*. Show a card with "I can see" printed on it (Fig. 95).

Let the children read it and suggest sentences to be written on the board. Choose some to write on the board for the children to read:

I can see the sun.

I can see Billy.

I can see the table.

Leave some of the sentences on the board for several days for the children to read.

(3) *The Sentence Method*

Get from the children sentences about birds and their nests to write on the board. Try to get children to tell something they have heard or seen themselves.

The following is a good sentence because it begins with the short sound of *e*:

Every morning I hear the birds sing.

Let them listen to the short sound of *e* in *every* and be careful of the *h* sound in *hear*.

Let them all read the sentence, then let each child read the sentence, pointing to the words.

Tell them the story of Peggy and Ted, who found a nest with three eggs in it.

Let them look at picture-sentence card No. 17 and talk about it. How did the children get on the wall? What are they saying? Perhaps the sentence underneath will tell. Read them the sentence:

"One little egg, two little eggs, three little eggs,
I see three little eggs."

Read it again and let them listen to the two sounds of *e*, the sound in *egg*, and in *see* and *three*.

Print the sentence on the board if the class or group is too large for everyone to see the sentence properly. Point out the words *egg* and *see* and *three*. Tell the children that two *e*'s always say the name of the letter *e*.

Let the children read the sentence, noticing the sound of *g* in *egg*.

They can illustrate the sentence in any way they like. Some children will like to draw a nest with three eggs in it. This sentence helps them with their number work, and their number work also helps them to recognise the words, *one*, *two*, *three*.

Tell them the story of lazy Billy, then show them picture-sentence card No. 18.

Let the children talk about it. Billy is still in bed. Lazy Billy! What is the little bird saying? Perhaps the children can guess. "Wake up, wake up, sleepy-head!"

Then read them what it says underneath:

“A birdie with a yellow bill
Hopped upon my window sill.”

Let the children tell what letters they can hear: the *b* sound in *birdie* and *bill*, *w* in *with* and *window*, *h* in *hopped*, *s* in *sill*.

Let the children take it in turns to dramatise this sentence. One can be lazy Billy, and one the little bird.

For individual work, some will illustrate this sentence, some try to read sentence strips (see sheets 1 and 2, Topics 4 and 8, pages 58B and 118B) and some bring cards from the walls to read, etc.

Children also like to look at the various sentences and see what letters they can recognise.

Revise old cards.

(4) Letter Recognition

Show the children the picture card for letter *e* and let them come out and point to the letter *e* in each word. Show them the card with the big letter *e* on it and talk about its shape. Show them how to draw it. Begin with a short lying-down line and then draw a curved line round it, like the letter *c* (Fig. 96). The children may say that *e* looks like a broken egg. Show them how to draw a big *E*, first a standing-up line, then three lying-down lines. The middle one is the shortest line. Add letter *e* to the Alphabet Frieze.

SECTION IV: WRITING

(1) **C**ONTINUE inset writing.

(2) Let them practise the letter *e* between widely spaced lines as already described. They can draw a picture of an egg near their *e*'s (Fig. 97).

(3) Practise writing three-letter words containing *e*, and planning a picture to illustrate each word: *net*, *bed*, *den*, *hen*, *men*.

(4) Draw 10 eggs and print the word *ten* underneath.

(5) Practise drawing a capital *E*.

(6) Revision of letters already learned. Let the children write any words they like and illustrate them.

A Writing Pattern (Fig. 98)

This pattern has a bold, free movement and is like the *e* the child will write one day. Encourage the children to write two or three lines so that they can think about the pattern. Let them colour any parts they like.

TWO YEARS IN THE INFANT SCHOOL

SECTION V: NUMBER

- (1) CONTINUE work on numbers 1 to 7.

Remind the children that there are 7 days in the week. Repeat the names of the days while the children count them and find out there really are 7. Let the children say the names.

Let 7 children represent the days of the week and stand in a row while the rest say:

The days of the week
Are seven in a row.
The days of the week
How quickly they go.
If snowy or rainy
Or sunny or gay,
The days of the week
Dance quickly away.

(*The Land of Words, Book I. Bell.*)

The days of the week dance away one by one, and the children count those that remain each time.

(2) A suggestion for individual work: this gives practice in dealing with the number 7. Let the children have counters of 2 colours. Let them arrange one colour as a stair from 1 to 7. Which is the biggest row? Which is the smallest? Let the children take counters of another colour and see how many must be put to each stair to make 7's. Let them put, for example, 1 red bead to the 6 blue beads, 2 red to the 5 blue, until all the columns total 7. Now give the children "loose" figures, and let them place these figures under each column to show of what it is made, that is, how many blue counters and how many red, as in Fig. 99. This is quite a difficult exercise but a valuable one, as it prepares the way for addition. It can be given frequently and used for all the numbers. Let the children revise the numbers 4, 5, 6 in this way.

SECTION VI: DRAWING AND HANDWORK

- (1) *Free Expression Work*

LET the children make large, bold drawings of birds and their nests.

- (2) *Drawing to help Writing and Number*

(a) Drawing a row of eggs, standing on their narrow ends. Point out to children the shape of an egg, generally broad one end and narrow the other (Fig. 100).

The children will like to draw 10 eggs and write the word *ten* underneath.

(b) Nests: some with 3 and some with 4 eggs in them.

(c) A row of branching trees (Fig. 100).

(d) Birds flying. How many? Let them arrange some in groups.

(3) *Modelling in Clay or Plasticine*

A bird's nest. The nest is made from a ball of clay by pressing in the thumb of the right hand. Each egg is made from a small ball and placed with the broad end towards the outside of the nest. Perhaps the children can tell why.

(4) Let them model a small *e* in Plasticine and a capital *E* with Plasticine first, and then with sticks.

(5) *Paper Tearing or Cutting*

Birds returning in the spring and looking for homes (Fig. 101).

The trees are cut or torn from paper. One group can try to cut trees, another grass, and a third the flying birds. Mount the best to form a frieze. The trees can be cut from brown paper if desired. If the children are to tear the trees the paper must be soft; for tearing, rough cheap white paper is often best. It can be coloured. The birds are cut from folded paper as shown in Fig. 102. If one wing only is stuck on, the birds will appear to be flying. Let each child count the birds he makes. It is a good plan to let them practise first with small oblong pieces of newspaper.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LAZY children being awakened in the morning by birds.

(2) *Rhythmic Exercises*

The same as before.

(3) *Playground Games and Exercises*

Arm Exercises.—These are used for their effect on the chest, and therefore upon breathing and posture. These exercises in which the arms are stretched above the head are very beneficial. The movement of stretching is most important. This should be vigorous and complete, but never let the children keep the stretched position for more than a second or two. Encourage the child to keep the head erect during the arm-stretching *upward* exercises, as there is a tendency for the head to drop forward in this movement.

Let the children crouch down and make themselves "as small as mice" or "as small as an egg."

Then "as tall as a tree." Stand on toes, with arms stretched upward.

"As wide as a gate." Jump the feet astride and stretch the arms sideways.

"As thin as a pencil." Jump the feet together and put hands by sides.

(4) *Songs*

(1) "Who's a Bluebird" from *Song Devices and Jingles* (Harrap). It is best to change the name Bluebird to Sparrow, as children in England

TWO YEARS IN THE INFANT SCHOOL

are not familiar with the bluebird. The teacher sings the questions; different children will be chosen to sing individual answers, while the class sings the final response. "Just to-day." Thus:

Teacher: Who's a sparrow?

Child: I'm a sparrow.

Teacher: Who's a blackbird?

Child: I'm a blackbird.

Teacher: Just to-day.

All: Just to-day.

(2) The song on pages 131-133, "The First Swallow."

SECTION VIII: STORIES

WHAT THE BIRDS SAY

(STORY FOR COLOURED PICTURE)

"SWEET, sweet, sweet!" sang the thrush, as she looked at her pretty babies in their nest. "You are sweet, sweet, sweet!" "My babies haven't hatched out yet," said the little brown hedge-sparrow. "I wish they would! I am longing for the eggs to break open, and to see some dear little baby birds poke out their tiny heads! Have you seen my eggs, thrush? They are very beautiful—as blue as the spring sky you can see overhead!"

The hedge-sparrow stood up, and then hopped to the side of her nest to look down at her pretty blue eggs. There they were in the nest, warm, and ready to hatch at any moment. How excited the hedge-sparrow felt! Her little mate flew up with a tit-bit for her in his beak.

"You must be tired of sitting on our eggs for so long!" he said to his wife. "Let me sit on them and keep them warm for a while. I know just how to cuddle down and cover them with my feathers."

"No," said the mother hedge-sparrow. "I think they are just going to hatch. I must be in the nest myself. I am beginning to feel excited!"

She settled down on the nest again, and listened to the robin in the ditch below. He was singing a beautiful song, all about how he and his wife had found a lovely place for a nest. The hedge-sparrow peeped down to see it.

"What a queer place for a nest!" she called. "I would never choose a dirty old kettle like that!"

"Ah, but it has belonged to man, our friend!" sang the little cock robin loudly. "We alway love to nest in something that man has used. Last year we nested in an old boot. We had such a cosy nest there."

"You are very late in building your nest!" called the thrush. "I have built mine, laid my eggs, and now they have hatched into baby birds already!"

"This is our second nest," said the hen robin, busily tucking a bit of moss into the kettle. "We made our first one in the bank on the other side of the field—but a bad boy came and took our eggs away and spoilt

our nest. So we have had to start again. We found this old kettle and thought it would be a fine place. Nobody will find us here! ”

“ I hope not,” sang the thrush. “ Little birds are so sweet in the nest, so sweet, sweet, sweet! ”

The robins finished building their nest. The little hen bird laid some pretty white eggs, marked with red. She sat on them all day long and the cock robin brought her caterpillars, flies and worms to eat. One day the eggs hatched, and tiny birds came out of them. How delighted the robins were!

The thrush’s babies had flown away and the thrush’s nest was empty. The hedge-sparrow’s children were nearly ready to fly too—but they came to look at the robin’s babies first.

“ Oh, what queer little creatures! ” they twittered. “ Were *we* like that a few weeks ago? How strange! Good-bye robins, and good luck! We are going out into the big world now.”

“ Good-bye! ” sang the robins. “ Come and see us again another day! ”

THE LOVELY SURPRISE

(STORY FOR PICTURE-SENTENCE CARD NO. 17)

“ **S**HALL we play at birds and their nests? ” Peggy said to Ted one day. “ You can be the father bird and I’ll be the mother bird. We will hunt about the garden for a good place to nest, and then we will find all sorts of things, and pretend to make a fine nest.”

So they began to hunt about the garden for a good place to nest. Peggy looked in the apple tree. Ted looked in the privet hedge and found a good place there. Peggy found a hole in a bank, and Ted thought that behind the ivy on the wall would be a good place.

“ I think in the privet hedge would be best,” said Peggy. “ It’s so nice and thick. Now we must find things for building our nest. I shall collect some tiny twigs.”

“ And I will find some dead leaves and moss! ” said Ted. So they hunted about, and very soon Peggy was putting some twigs into a nice place in the privet hedge, and Ted was poking the dead leaves in too. Then they hunted for some moss. It was a good game.

Suddenly Peggy gave a shout and pointed to the near-by tree.

“ Oh, look, Ted! There’s a little bird playing the same game as we are! Perhaps it is playing with us! ”

Ted looked.

“ No,” he said; “ it isn’t building its nest. I think it has a fly in its beak, not a bit of moss. Perhaps it has babies somewhere. Let’s watch and see where it goes! ”

So they watched and they saw it fly up to the branch of a tree.

“ Let’s get the ladder and see if the bird has a nest there! ” said Peggy. So they got the ladder and set it against the wall. Up they climbed and were soon standing on the top—and what do you think they saw? Guess! Yes, you are quite right—there was a lovely bird’s

TWO YEARS IN THE INFANT SCHOOL

nest in the branch of the tree! The mother bird had just hopped off the eggs to take the titbit that the father bird had brought her.

"One little egg, two little eggs, three little eggs, I see three little eggs!" cried Peggy in delight.

"What a lovely surprise!" said Ted. "Come quickly, Peggy, and let's tell Mother! She will be so pleased."

"The bird built a better nest than we did, and she only had her beak!" said Peggy. "Oh, Ted, won't it be lovely when the eggs hatch out into little birds!"

The eggs did hatch out—and now the garden where Peggy and Ted play is full of baby birds. They *are* so pleased!

"WAKE UP!"

(STORY FOR PICTURE-SENTENCE CARD No. 18)

BILLY was such a lazy little boy. His mother used to pop her head into his bedroom each morning and say, "Billy! Time to get up!"

But do you suppose Billy got up? No! He just pulled the clothes round him, snuggled down and fell fast asleep again. Wasn't he naughty?

One morning his mother called him as usual, and Billy didn't get up. As he lay half asleep, he heard a funny little sound on the window sill. He opened his eyes and looked. He saw a little bird there with a yellow bill.

"Wake up, wake up, sleepy-head!" sang the bird, cocking its little head on one side.

"What do you want?" asked Billy.

"I want some crumbs," said the bird. "Do wake up, Billy, and go down to breakfast. Then you can throw me out some crumbs."

Well, Billy was wide awake by then, so up he got and dressed himself. He went downstairs to breakfast, and when his mother cleared away the things, he scraped up all the crumbs and threw them out to the little bird outside.

"Thank you, thank you!" sang the bird, as he pecked up the crumbs.

Next morning, when Billy was lying in bed instead of getting up, the little bird came again.

"Wake up, wake up, sleepy-head!" he sang. "Surely you are not being lazy again! I want my breakfast!"

Billy took no notice. But the little bird sang more loudly than ever.

"Wake up, WAKE UP, SLEEPY-HEAD!"

So he *had* to get up and dress himself.

And now, every morning, he gets up when his mother calls him, because he knows that if he doesn't, that little bird will come along and call him a sleepy-head, and sing loudly at him until he jumps out of bed!

His mother is pleased with Billy because he isn't lazy any more, and always gets up when he is called, and when she asked him why, he said: "A birdie with a yellow bill hopped upon my window sill!"

THE FIRST SWALLOW

ENID BLYTON

CECIL SHARMAN

Cheerfully Key Ab \parallel s, .s, :l, ld .d :r }

VOICE p
"Lit-tle blue swal-low, you've

PIANO p

\parallel m :d .d ll, :t, .t, ld .d :r ls :m .m }

come back a - gain, Are you mak - ing your nest in the

\parallel r :t, .t, ls, :s, .s, | s :d .d ll :f | m :l, .l, lf :- }

barn down the lane? Will you dart o - ver-head the whole sum-mer long,

The First Swallow (cont.)

|| m . m : d | m : d . d | s . s : m | d : — | : | : }

Sing-ing your sweet lit-tle twit-ter-ing song?"

p

|| : | : s, | s, . l | d : r | m : d . d | l, : t, |

"A thou-sand miles and more have I flown To

mf

|| d : r . r | s . s : m | r : t, | s, : s, | s : d . d | l : f }

come to the vil-lage I call my own, And here I shall build my

|| m : l, . l, | f : f | m . m : d | m : d | s . s : m | d : — }

queer lit-tle nest With fea-thers and mud, the way I know best.

p *mf*

The First Swallow (cont.)

|| : | : | : | :s, |s, :l, .l, ld .d :r |

I bring you the sum-mer, for

p. *p.*

||m :d ||, :t, |d :r |s :m .m |r :t, |s, :— |

when I come The skies are blue and the big bees hum.

||s :d .d || :f |m :l, .l, lf :f .f |m :d |m :d |

This is my house and here I will stay, Till the winds of au-tumn

||s :m .m ld :— | — : | : | : | :||

send me a-way!

Topic No. 10

The Horse

SECTION I: *THE TALK*

WHEN we go to school in the morning we see many things on the road—motor-cars, buses, lorries, bicycles—and sometimes we see a cart drawn by a horse. Perhaps we stand still and watch the horse going along, clip-clop, clip-clop. He is alive, so we like him better than we like the motor-cars.

The horse is our good friend, for he works for us each day. The farmer finds him very useful in the fields. The horse helps him to do his ploughing, he helps him to hoe, and he draws the carts about from one place to another. The farmer loves his horses and takes great care of them.

At night, in the winter-time, the farmer takes his horses to their stables, where they sleep, warm and comfortable, through the night. In the summer-time they sleep out in the fields. When it rains they go close to the hedge and stand there till the storm blows over. They eat the sweet grass and are very happy.

They stand still patiently when the farmer comes to fetch them to work. They like working, though they are always glad when the time has come for a gallop round the fields, and a good meal. The farmer gives them three meals a day—breakfast early in the morning, dinner at twelve o'clock and supper in the evening. He sees that his horses are well brushed and combed too, and have plenty of fresh water to drink.

A baby horse is called a foal. A young horse is called a colt. Can you see one in the picture? He has not done very much work yet, for his legs and back must grow strong before he can pull heavy carts. He has a happy time in the fields. His mother is with him. Not far off is a pony, the smallest of horses, but very strong. The colt's mother is called a mare. Look at her long slender legs. She is used for riding, not for heavy farm-work. The farmer often rides her to market.

. Do you see the big horse pulling the cart up the lane? That is a cart-horse, and he does a great deal of very heavy work. See his strong, broad back, and his thick, sturdy legs, with shaggy hair round the ankles. He is slow but very strong. He cannot gallop as fast as the mare in the field, but he can do much heavier work. What do you think his name is?

TWO YEARS IN THE INFANT SCHOOL

Horses must wear shoes on their feet when they walk on the hard roads. The little colt does not need shoes for he lives in the fields and the soft grass does not hurt his feet. But as soon as he is put to work, and trots along the roads, then he must go to the smithy and get some shoes made to fit his feet.

The smithy is an exciting place. There is a big fire burning, and the smith heats a piece of iron in the flames until it is white-hot, and then, with his pincers, he bends it to the right shape and size, hammers it, punches holes in it to take the nails, then cools it. He presses it against the colt's hoof to see if it fits. He pares away the hoof where it has grown too much, and then neatly nails the shoe on. It does not hurt the horse, for his hoof is made of the same hard, horny stuff as our nails—and it does not hurt us to have them cut, does it?

Then the smith makes shoes for the other feet, and the colt trots out of the smithy, proud of his first shoes! He is going to work for his living!

Look at the little boy in the picture. He is giving the horse a carrot. The horse loves carrots. Sometimes it gets an apple or a piece of sugar. It loves the little boy because he is kind to all the horses and often gives them treats. Sometimes he is allowed to feed them, and he gives them oats, hay and straw. He often throws a swede into the food, or a carrot, for a treat. He is a very kind boy. He is going to be a farmer when he grows up.

The horse has brown, gentle eyes, a long mane, a broad back on which we can ride, and a long tail with which it swishes away the flies. Sometimes the farmer plaits his horse's tail and weaves a red ribbon into it. Then the horse is very smart! The horse has big teeth inside his mouth, and between his back and front teeth is a space; into this space is fitted the "bit"—the piece that goes into the horse's mouth, and tells him which way he must go—to the left, the right, or straight on.

We will always be kind to horses, for they work so hard and so patiently for us. They are our friends and we will be good friends to them too.

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

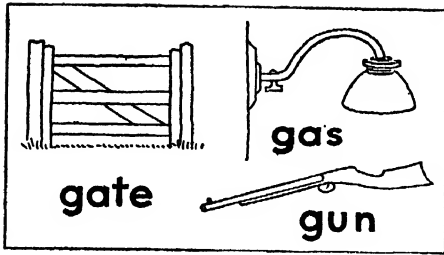
(1) **A**SK the children what they see on the road to school. There are plenty of motors and buses and sometimes carts drawn by horses.

(2) Let them tell about the different kinds of horses they see. Colour will come first. Most horses are brown, but there are black, white, and grey horses as well. Some horses are very strong and heavy and some are light. Ponies are the smallest kind of horses.

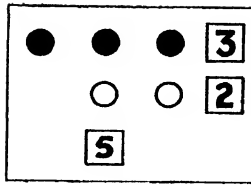
(3) Get from the children a description of the appearance of a horse, based on *The Talk*.

(4) Where does the horse sleep? In a stable.

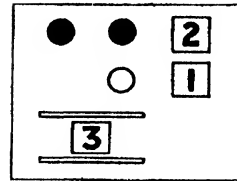
(5) How does the horse work for us?



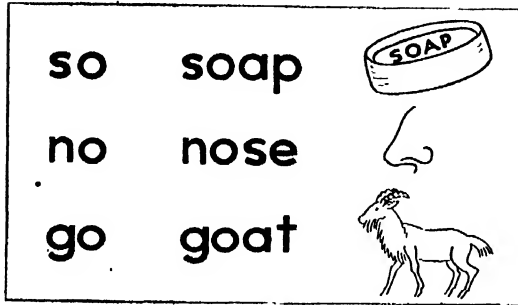
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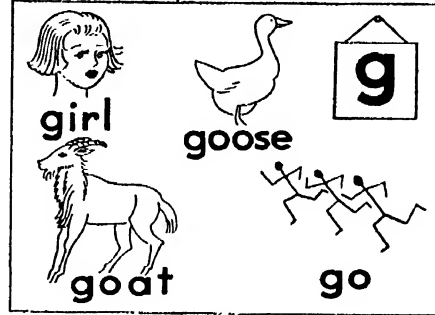
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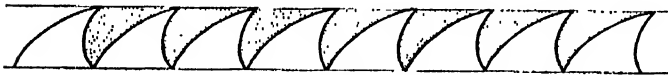
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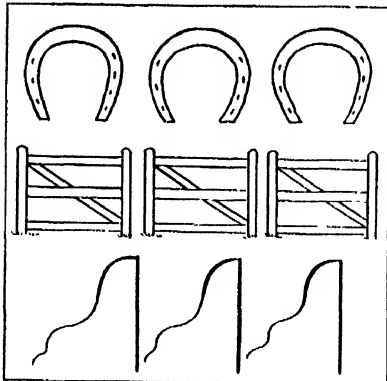
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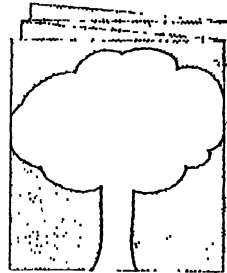
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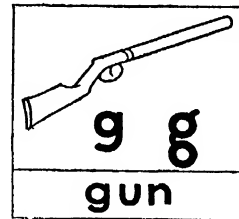
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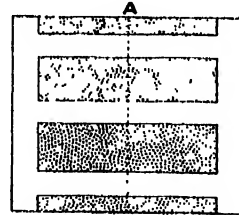
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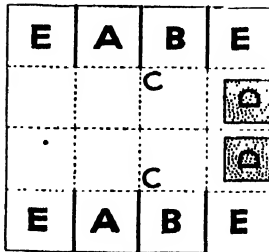
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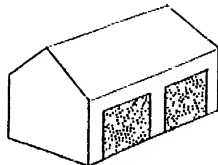
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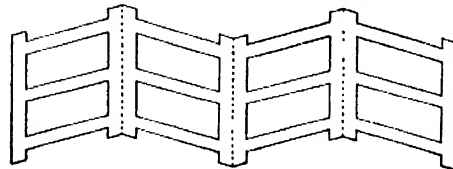
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112



113



117

Figs. 103-117

TWO YEARS IN THE INFANT SCHOOL

(6) The horse is quiet and gentle like a dog. In what other ways is a horse like a dog?

(7) What does the horse eat?

(8) What are horses' shoes like? Who shoes the horse?

(9) The young horse is a colt; the mother is the mare. Let the children talk about the picture. Which is the old horse? Which is the colt? How do they know? What is the little boy giving the horse? Is there a pony there? Let the children point out the difference between the cart-horse and the horse with the long slender legs.

(10) Let the children choose a name for each horse. Let them tell how horses move: walk, trot, gallop, and prance.

(11) Let them re-tell parts of the stories.

(12) Teach these rhymes:

(1)

Tell them again how the blacksmith shoes the horse, then teach them this rhyme and let them act it by stepping round the room like horses.

A hippity hippity hop! Heigh-ho!
Away to the blacksmith's shop we go!
If you have a pony
That's lost a shoe,
You can get her another
All shining and new.
A hippity hippity hop!

(2)

At first the little colt plays all day in the green fields with his mother. He has no work to do. He has no need for iron shoes because he has not to travel along a hard road. This rhyme tells us about the little colt and his bare feet:

Shoe the little horse
And shoe the little mare,
And let the little colt
Run bare, bare, bare.

(3)

Tell the children the story of George and his pony. Then read them this rhyme:

Georgie had a pony
And he would not go,
Do you think he beat him?
No, no, no!
He put him in a stable,
And there let him be;
The best little pony
You ever did see.

The children can trot round the room as they say these words.

SECTION III: READING PREPARATION

1. *Breathing Exercises and Ear-training in Sounds or Phonics*

- (a) **B**REATHING exercise. Inhale deeply, hold breath while the teacher counts three, exhale very noisily to the sound of *sh*.
Repeat.

(b) Teaching the sound of hard *g*. The hard sound *g* has already been taken as a sound in Topic 8, but many of the children may not know the symbol. Show them some pictures for letter *g* (Fig. 103). Get the initial sound by emphasising it in pronunciation—*gate, gas, gun, girl*.

Ask for the names of children beginning with this sound—*Gertie, Gilbert, Grace*.

Let the children take a deep breath and make the sound, placing their hand on their throat as they do so. They will feel that the sound is made in their throat as they say *gun, Gertie, girl*. Granny's name also begins with *hard g*.

(c) Tell them *g* has another sound that is made with our tongue and teeth—write *George* and *gee-gee* on the board and read these to the child. Which *g* do we hear in *gold*?—the *hard g* made in our throats. We call the *g* in *gee-gee*—a *soft g*. Spend more time on the *hard g*—both *g*'s will have to be taken again the second year. Some quick children may, however, remember the two sounds of *g*.

Read rhyme (3) and tell the children to listen for the sound of a *soft g* and a *hard g*.

Get from the children as many words as possible beginning with *g*. They will have to be suggested to the children: *goats, gruff, go, get me a gun, gallop, games in the garden, goose, geese, a good girl, golden, gay, great*. Remind them of *g* sound in *dog, egg*. Tell them to remember the soft *g* in *George, gee-gee, giant*.

Read rhyme (1) to the children and let them put up their hands when they hear a hard *g*—*go, get*.

(d) Revise the short sound of *e*—*egg, get, best*. Remind them that *e* tells its name in *be* and *see*.

(e) Revise the name of the letter *o*. Let them listen to the name of *o* in *so, go, no soap, goat, nose*. Quick children will like to read these words on the board. (Fig. 104.)

(2) *Word Recognition*

Print on cards the words *you* and *are* (Fig. 105). Write the word *you* on the board and read it to the children. Let each child point to himself and say "I," and to his neighbour and say "You." Hang up the card with the phrase *you are* on it and let the children read it. Ask the children questions. "Who am I?" When the children reply, "You are Miss Smith," or "You are the teacher," point to the words *you are* on the board. Let each child in turn pretend to be some animal or some worker. The class or the teacher must guess who he is. For

TWO YEARS IN THE INFANT SCHOOL

example, suppose the child pretends to be a horse. The teacher without saying anything writes the words "You are a horse" on the board.

The class reads the words and the child says if they are correct. Sometimes let one child come out and read the words, pointing to each word. He can generally read the last word because of the little actor.

(3) The Sentence Method

Get from the children interesting sentences about a horse or a pony, for example:

The little girl gave the horse some sugar.

Write the best sentence on the board. Try if possible to choose one with a *g* sound.

See if the children can hear the words with the *g* sound. Let each child say the sentence carefully. It can be left on the board for a day or two for children to read. Remind the children of the story of George and his pony. Show them the picture-sentence card No. 19 and let them talk about it. They can see from this picture why the pony will not go. Let them tell why.

George is speaking to his pony in the picture. The sentence tells what he is saying. Read them the sentence:

"You cannot gallop, but you are a good pony."

Let the children find out the words that begin with the hard sound of *g*.

Teach them the sentence in the usual way.

Remind them of the story of Tom, Ted, and Grace, who played horses. Then show them picture-sentence card No. 20. Let them talk about it and tell how they play horses. Read to them what it says underneath:

"It is fun to play horses in the garden."

Teach the sentence in the usual way.

Revise the old sentence cards. See if any more children are able to use the sentence strips.

Let them draw their new sentences and make illustrations for them. Let them dramatise the sentences.

(4) Letter Recognition

Show picture card of letter *g* and pictures (Fig. 106). Let the children say the names of the pictures. Let them talk about the shape of *g*. Draw it on the board for them.

It is sometimes a good plan, when the script letter *g* is taught, to associate it with the ordinary printed *g*. One can get cards with the script letter *g* which have also the printed *g* in the corner. This is especially necessary for those children who are nearly ready for a first primer.

Remind the children that the *g* we find in books is like a pair of spectacles turned round, Granny's spectacles. Whichever way *g* is made it has the same sound.

Add the new letter *g* to the Alphabet Frieze. (Fig. 107.)

SECTION IV: *WRITING*

- (1) **C**ONTINUE inset writing.
- (2) Show the children how to make the new letter *g*. Let them notice its curly tail.
- (3) Let them print the word *go* between widely spaced lines and draw some little pin people ready for a race. Let them print also, and illustrate, the words—*gun, gas, gale*.

Writing Patterns

Encourage children to invent their own. It is important that these patterns should be drawn without lifting the pencil. Encourage them to use two colours (Fig. 108).

SECTION V: *NUMBER*

CONTINUE work on numbers 1 to 7.

The following exercises are very valuable as the first step towards addition.

Give each child some counters of two colours and loose figures (1–10). Supposing one child takes 5 counters, 3 blue and 2 red, tell him to sort the counters into blue and red, and put the right figure beside each. Then count the blue and red and put down the number (Fig. 109). This is quite a difficult step, because the child has to think of the counters apart from their colours. It is more abstract. It helps him to realise number apart from things; 3 red and 2 blue are 5 counters.

It makes this exercise more interesting if the children are given two short sticks. When they have arranged their counters in colours, they take a stick and lay it horizontally, and place another one below, leaving a small space as in Fig. 110. Ask them how many counters they have taken altogether. Let them find the figure which represents this and put it between the lines for the answer (Fig. 110). Now they have made a real sum just like their big brothers and sisters. Repeat this exercise again and again, using small numbers: $4 + 1$, $2 + 2$, etc. Do not introduce the $+$ sign yet.

If the numerical idea under this exercise becomes firmly fixed in the child's mind, a great step forward has been made.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

FREE expression work of horses, stables, carts drawn by horses, the blacksmith (in country schools little ones may be familiar with the blacksmith's shop), or whatever most appeals to the child.

(2) *Drawing to help Writing and Number* (Fig. 111)

- (a) Let the children draw a row of horse-shoes.
- (b) A row of gates or a fence to enclose the horses.

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(c) A number of riding whips. Encourage the children to count their drawings and put the number by the side.

(3) Clay Modelling

(a) A horse-shoe. Let the children mark the holes for the nails carefully.

(b) The letter *g*, and Granny's spectacles. Some children may be able to model the printed *g*.

(4) Paper Folding

Stables for the horse (Figs. 112, 113). This is very simple, but it allows of many possibilities. A variety of other models can be built upon it. Children can use this model if they wish later to represent a farm, a street, a town, etc.

Fold a square into 16 squares.

Colour the 4 centre squares red for the roof. The other squares are coloured brown. Cut along the dark lines. Cut out pieces D D to form the door. For the roof fold along C C. Gum squares A exactly over squares B. Squares marked E are partly fitted over each other and gummed or pinned to the bottom parts of squares A B, in line with the bottom of the walls.

Cut up yellow paper for hay. Let the children model Plasticine horses to go in their stables.

Some children may like to make green fields where their horses can graze. These can be made from pieces of drawing paper coloured green.

Let the children cut out a row of trees to stand on one side of their field. It is often more effective to let children tear out tree shapes, but if a row of trees is desired from folded paper, the little ones must use scissors as the double paper is too difficult to tear.

Fold a piece of paper concertina-wise as in Fig. 114, so that there are folds at each edge. Draw a tree shape on one side and cut out. Colour the row of trees thus obtained. The row will stand up quite well as the paper is bent zigzag (Fig. 115).

Railings can be made in a similar way (Fig. 116).

In order to cut out the inner openings of the railings, the paper must be folded along A B. The railings are more difficult to cut out than the trees. Fig. 117 shows the finished rails.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) Dramatisation and Rhythmic Exercises

THERE are many dramatisations and rhythmic plays and games in connection with the horse:

(a) Prancing Horses: Music, a slow march with the time well defined. Let the children lift one knee very high and bring the other foot down to the ground, toes first, on each beat of the bar. Let the

children pretend to hold the reins of the horse by stretching both arms out in front. The children may stand round in a ring facing the middle, and do this exercise "on the spot," slowly at first, and then a little quicker. As a variation let them prance round the ring or anywhere they like in the room.

(b) Galloping Horses: Let the children sing the nursery rhyme, "Ride-a-cock horse" (for music see *Song Time*, Curwen). On the chord at the end let each child find a partner and join hands crosswise at the back. While the music is played again a little faster let the children gallop anywhere about the room.

(c) Rhyme. "Bell-horses"

Key C.

s: s: s	f: f: f	s: l: s	f: — : —
Bell-horses,	bell-horses,	What time o'	day?
s: l: s	f: s: l	s: s: m	d: — : —
One o'clock,	two o'clock,	Three and a-	way.

This tune is so simple that the little ones can sing it almost at once. Let the children stand in pairs and form a ring. Each child links arms with his partner, they clasp each others' arms at the back. The song is sung while standing still, but at the word "away" they run lightly round to the music, still singing.

As a variation let the children face round and form a ring. They must keep both hands out of sight and paw the ground with the right foot in time to the music. The knee must be lifted high and then lowered, while the toe is drawn along backwards. This movement takes one bar,

The same is done with the other foot.

The children can stamp on the strong beat, imitating horses eager to come out of the stables and be off.

"Bell-horses" makes a good playground game.

Divide the class into 5's or 3's according to the numbers. Three or two link arms abreast. Reins are attached to the side horses, crossed, and given to the remaining two children or one, who act as drivers. Knitted reins with bells are the best, for the bells will delight the children. If the school has no reins string will serve just as well. The rhyme is sung while the children at first stand still, the horses starting at "away." Then they walk, trot, or gallop, according to the rate at which the music is played, or the song sung.

(2) Songs

Teach them also the song on page 147, "A Hippy Hippy Hop!"

As the children hear this song or sing it, they can prance round as though going to the blacksmith's shop.

TWO YEARS IN THE INFANT SCHOOL

SECTION VIII: STORIES GILBERT AND HIS FRIENDS

(STORY FOR COLOURED PICTURE)

GILBERT lived in a little cottage with his father and mother, and on his way to school each day he passed a big field. In this field the farmer kept his horses, and Gilbert used to climb on the gate and watch them.

There was Short-legs the pony, a brown animal with a long tail. There was Blossom, a big horse with a brown and white coat, and Sturdy the colt, a two-year-old horse who had done very little work so far. Sometimes Captain, the cart-horse, was in the field too. But more often he was away down at the farm, helping the farmer to plough his fields, or to take loads of carrots and swedes from one place to another.

Blossom often used to take the farmer to market, and then she was saddled, and Mr. Straws, the farmer, rode her off at a trot. She liked going to market. Sturdy the colt longed to go too—but he had no shoes on his feet, so he was not allowed to go on the hard roads. He had to stay in the field and play.

Short-legs the pony belonged to the farmer's wife and her little girl Ann. Sometimes he used to draw the little pony-cart for Mrs. Straws and Ann, and sometimes Ann rode him. Gilbert knew all the horses and their names, and when he called them they would come trotting over to him, neighing to tell him how pleased they were to see him!

Gilbert sometimes gave Blossom a carrot and sometimes an apple. He kept pieces of sugar for the pony, and if he found a swede in the lane, dropped from the cart, he would save it for the colt, or for old Captain the cart-horse. The horses loved him.

One day Mr. Straws the farmer was very much upset. Dick, his helper, was ill, and there was no one to catch Blossom and take her to the smith to have new shoes. She had lost two the day before, and the farmer could not ride her to market next day unless she had new ones. But who could he send to the smith's with Blossom? He could not go himself.

He went to the field—and then he saw Gilbert, who was on his way home from school. Gilbert was giving the pony a lump of sugar that he had saved from his breakfast cup of cocoa.

"Hi, Gilbert!" said the farmer. "Do you think you could catch Blossom for me and take her to the smith's? Dick's ill and can't go with her, and I haven't the time."

Well! What do you think of that! Gilbert almost fell off the gate with joy.

"Yes, Mr. Straws, of course I will!" he said. He opened the gate and ran up to Blossom, who had wandered away. She let him catch her and put a rope halter on. Then, very proudly indeed, the little boy led her out of the field, down the lane and into the village to the smithy. How all the other children stared to see him! How lucky he was to lead a big horse to the smith's all by himself!

"Please, Mr. Straws says will you shoe this horse?" asked Gilbert. The smith nodded and blew up his fire. Before long he had made and fitted four beautiful new shoes, and there was Blossom, stamping her feet in pride, for each hoof had a bright new shoe!

Gilbert led Blossom back to the farm.

Mr. Straws was very pleased. "You are a good lad," he said. "I see you can manage horses well. Now, whenever you want to ride to town for your mother's shopping, let me know, and you can saddle Short-legs the pony, and ride on him!"

Gilbert thanked Mr. Straws, and ran home in delight to tell his mother what a big boy he had been. And now, if you meet a happy little boy trotting along on a pony called Short-legs, you'll know who he is—Gilbert! Isn't he lucky!

GEORGE AND HIS TOY PONY

(STORY FOR PICTURE-SENTENCE CARD NO. 19)

GEORGE had a toy pony with a little cart. He had a wooden stable, too, with doors that opened and shut. The pony could drag the cart behind it when George pulled it by a string.

One day, when George was dragging the pony along, it would not go properly, and George turned round to see why.

He took the pony out of the cart and looked at him. "I can't see anything the matter with you!" he said. "You cannot gallop but you are a good pony, and you ought to pull your cart along nicely."

Then George saw that the cart had a wheel off! That was why it had not gone along properly. George picked up the cart and the wheel and ran to his father with it.

"Please, can you put my wheel on?" he asked. His father took a hammer and a nail and soon the wheel was on, and the cart ran properly. The pony trotted along behind George quite well.

"Thank you, Daddy," said George, pleased. "What do you charge me for that?"

"You must pay me twelve nuts," said Daddy, so George ran off to the wood nearby, dragging his pony and cart behind him. He picked up twelve fine hazel nuts and put them into his cart. Then back he went to his father with them.

"I've got the nuts, Daddy!" he said. "Here is your payment!"

He gave his father the nuts, and galloped away. "We'll go and ask Mother if *she* wants anything!" he said to his pony. "How useful we are!"

PLAYING HORSES

(STORY FOR PICTURE-SENTENCE CARD NO. 20)

TOM, Ted and Grace were playing in the garden. Mother called them, and they went running to see what she wanted.

"Will you go and get me some gooseberries from the green-grocer's?" she said.

TWO YEARS IN THE INFANT SCHOOL

"Oh Mother! It's such a long way!" said Ted. "We were having such a nice game in the garden."

"It's a pity you are not nice little horses," said Mother. "Then I could send you galloping off and you would be very pleased."

"Oh! Let's *be* horses!" cried Grace. "Tom, where are the reins? I'll be a horse and Ted will, too. You can be the driver. It is fun to play horses in the garden, and it will be even greater fun to gallop down to the greengrocer's and back. If we are horses it won't take long!"

"That will be fun!" said Tom. He ran to the cupboard and got out the reins. Soon he had put them on Ted and Grace. He cracked the whip and they set off to the greengrocer's. How they galloped!

"Gallopa-gallopa-gallop!" shouted Grace. "Here we go, two strong horses!"

They bought the gooseberries and galloped back. Mother was so surprised to see them again so quickly. She took the gooseberries and felt in her pocket. She brought out three ha'pennies.

"Are the horses too tired to gallop to the baker's and buy themselves and the driver a ha'penny bun each?" she asked.

"No!" shouted Tom, Ted and Grace. "We'll go!"

"My horses have good shoes on and can gallop well!" cried Tom, cracking his whip. "Good-bye, Mother! We are off to the baker's!"

Off they all went—gallopa-gallopa-gallop! Didn't they have fun!

A HIPPIITY HIPPIITY HOP!

CECIL SHARMAN

Cantering along easily

Key D || : : | : d | d : r : m | f : m : r |

VOICE

PIANO

The first system of the musical score. The voice part begins with a dotted quarter note followed by a half note, with the lyrics "A hip-pit-y hip-pit-y". The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. Dynamics include *mf* and *p*.

The second system of the musical score. The voice part continues with the lyrics "hop! heigh-ho! A-way to the black-smith's shop we go! If". The piano accompaniment continues with the same rhythmic pattern. A first ending bracket is indicated above the voice staff.

The third system of the musical score. The voice part continues with the lyrics "you have a po-ny That's lost a shoe You can get her an-o-ther All". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cresc.* and *f*.

The fourth system of the musical score. The voice part continues with the lyrics "shin-ing and new, A hip-pit-y hip-pit-y hop!". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*, *p*, and *pp*. A key signature change to D major is indicated by a natural sign over the F# in the piano part.

Topic No. 11

Toys

SECTION I: *THE TALK*

AT home we all have our toys that we love to play with. As soon as we run in from school, we look round to see our toys. What have we? All kinds! The little girls have dolls and perhaps a dolls' house, if they are lucky. The little boys have drums and trumpets, and a box of soldiers. The baby has rattles and balls, and a rag book that she cannot tear.

We like to look at a toy-shop and see all the different toys there. What a lot there are! All kinds of dolls—some big, some small, some with dark hair, some with golden hair, some with eyes that shut and some that can talk if we press them in the middle. There are trains, too, and motor-cars. Aeroplanes wait to be bought, so that boys and girls can fly them. Clockwork toys stay still on their shelves and long for the time to come when they will be wound up—then they can run, or ride, or turn head-over-heels.

Some toys are bright and pretty but very easily broken. Other toys we can play with a very long time without breaking them—our bricks, for instance, or a strong wooden train. We like those toys best because we keep them for a long while and grow to love them. We love toys that we can take to bed with us and cuddle too. Who takes a toy to bed with them? What is it? A teddy bear? A golliwog? A doll? A rabbit? It is nice to cuddle down in bed with our favourite toy.

There are many different kinds of toys. We know them all. There are the toys that have to do with our homes—dolls'-houses, tea-sets, little brushes and brooms for sweeping. We love to play with those and pretend that we are grown-up—that we are really having tea, and really sweeping. There are toys that move about—motor-cars, trains, aeroplanes, and clockwork toys that we have to wind up. We like toys that move—they seem so real.

Then there are noisy toys that *we* like but perhaps the grown-ups don't—trumpets, drums, whistles, humming-tops. We love to blow our trumpets and to march round the room banging our drums. That is great fun.

TWO YEARS IN THE INFANT SCHOOL

There are some toys that we play games with—bats and balls, snakes and ladders, ludo, snap. They are good toys, especially when there are two or three of us together and we want to play one game.

Then there are the toys that we use when we want to make things—our bricks that can build us a small house or a high tower; our chalks that can make us a fine picture; our beads that can be threaded into a beautiful necklace. What a lovely lot of toys children have!

What are our toys made of? Many, many things! Our trains may be made of wood or of tin. Our animals are made of hairy cloth, stuffed with sawdust. Our beads are made of glass. Our tea-sets are made of china. Some toys are heavy, like our boxes of bricks—and some are very light, like the little dolls made of celluloid. Some are hard, like the big humming-top; some are soft, like the fat teddy bear.

At Christmas-time we go to choose toys for our brothers and sisters and friends. Look at the picture and we will choose some. What shall we buy for six-year-old Tom? He shall have a train and a trumpet. What shall we have for five-year-old Mollie? A doll and a tea-set. And now, what would Baby like? A soft ball? He (or she) must not have anything that might hurt him, so we must be sure to buy something soft or light.

Some boys and girls treat their toys well, and try not to break them. They look after their dolls and their soldiers, they turn over the pages of their books carefully and never tear them. They love all their toys. Other boys and girls are careless and tread on their toys or throw them on the floor. They tear their books and break their dolls. The toys cannot be very happy in their house!

We will take care of our toys and treat them kindly because we love them. Then we shall always have plenty to play with, and our toy-cupboard will be full!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

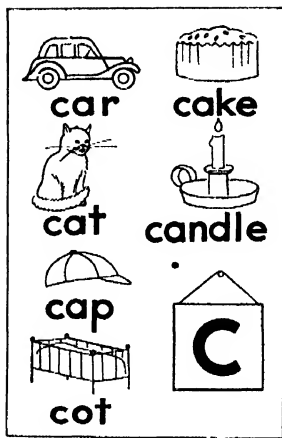
(1) **L**ET the children chatter freely about their toys. Each child can tell something about the toy he has at home and the games he plays with it.

(2) **Buying a toy.** Let the children look at the coloured picture and each pretend they are going to buy a toy. (The Talk will have suggested toys to them: toys that are not easily broken, toys with which one can play a great many games—trains, bricks, balls, etc.)

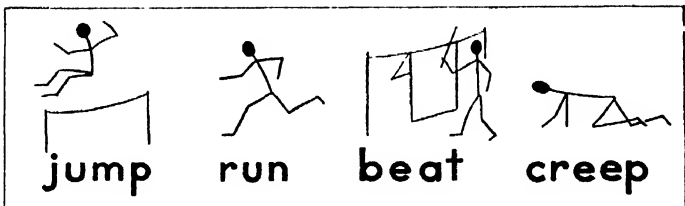
(3) Children come up in turn to the picture and choose their toy. They tell, if they can, the games they are going to play with it.

(4) The children pretend to take their toys home and play with them. The children can show by making motions what they have bought, tossing balls, beating drums, skating, rocking dolls to sleep, etc.

(5) Let the children pretend they are going to buy a toy for a baby. Which will they choose?



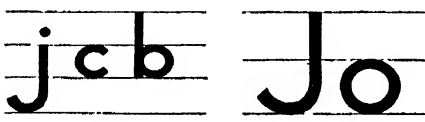
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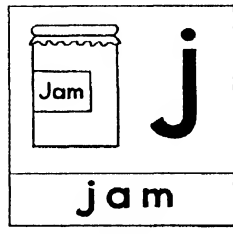


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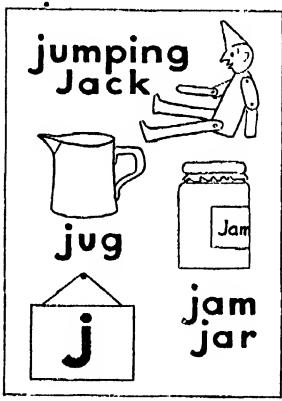


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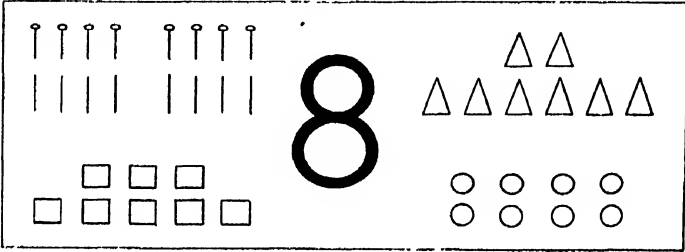
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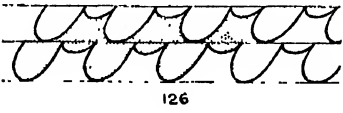
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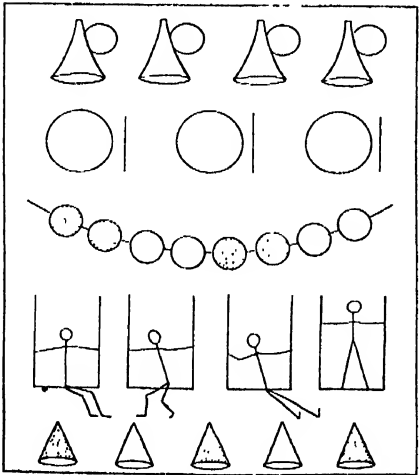
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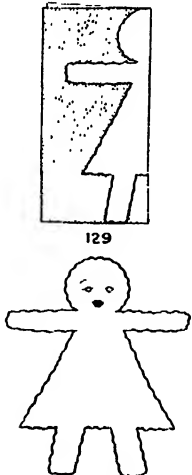
127



126



128



130

Toy	Name	Letter
	mask	m
	bat	b
	doll	d
	top	t
	watch	w
	swing	s
	pig	p
	cot	c
	rabbit	r
	necklace	n
	fan	f
	gun	g
	Jumping Jack	j

125

FIGS. 118-130.

TWO YEARS IN THE INFANT SCHOOL

(6) Take certain toys in the picture for the children to talk about and describe. Draw the children's attention to the shape and colour of the toys. Some toys are made of wood. Perhaps the children will know some wooden toys. (See The Talk for further suggestions for conversation.)

(7) Let the children retell and act parts of the stories. (See Story Section.)

(8) Teach these rhymes:

(1) PLAYING WITH THE DRUM AND TRUMPET

Rub-a-dub-dub, rub-a-dub-dub!
Toot-a-toot-toot, toot-a-toot-toot!
Marching here we come.
Harry blows the trumpet,
Betty beats the drum—
Toot-a-toot-toot, toot-a-toot-toot!
Rub-a-dub-dub, rub-a-dub-dub!

(Children will enjoy marching round the room as they say these words. Some can pretend to be trumpets and make the trumpet sounds, and some can pretend to be drums. This rhyme is good for ear-training. Let the children listen to the sounds of *d*, *t*, and *r*.)

(2) WHAT SHALL I BUY?

I've got a penny,
What shall I buy?
I'll buy a ——— whistle,
That's what I'll buy.

I've got twopence,
What shall I buy?
I'll buy a ——— pop-gun,
That's what I'll buy.

I've got threepence,
What shall I buy?
I'll buy a ——— horsey,
That's what I'll buy.

(From *Rhymes and Jingles*, by MARY MAPES DODGE,
by permission.)

The charm of this simple jingle lies in allowing the little ones to suggest the last word of the third line, and it can be kept up as long as desired. It also teaches counting.

(3) BUYING A MOTOR-CAR

Hippity hop to the big toy-shop,
To buy a big red car, O!
With room for you, and room for me,
And room for Jumping Jacko.

(Let the children pretend to buy a motor-car and drive it home.)

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) TAKE a deep breath, rising to full height and pressing arms and shoulders well back.

(b) Exhale very slowly, letting the head, shoulders and arms sink forward and hang loosely as the breath passes. Repeat twice.

(c) Let the children tell the name of the first object on the *c* card (Fig. 118). Let them make the *c* sound, pressing the tongue against the bottom teeth. Let them say the names of the other things on the *c* card and notice the *c* sound. Let them think of other words beginning with the *c* sound. They may remember *colt*.

(d) Teaching the new sound *j*.—Show the children the second set of pictures (Fig. 119) and let the children tell their names. Ask them if they had to close their lips at first. No, they kept them open as when saying *cat*, but they put their tongues against the top teeth and took them away quickly. Let them say these words again carefully: *Jumping Jack*, *iug*, *jar*, *jam*.

Let them tell names that begin with this sound—*Jack*, *Jill*, *Jo*, *Jess*, *Jenny*. Let them look at the letter *j* while they say all these words. Show children the letters *c* and *j* without the pictures and let them say words beginning with each sound. Revise letters already taken to see if the children remember their sounds.

(2) *Word Recognition*

Print some action words on the board for the children to act. This is always a useful exercise for backward children and newcomers (Fig. 120).

Print easy words for backward children: *hop*, *sit*, instead of *beat* and *creep*.

Revise the phrase “you are.”

Revise the sight words *to* and *go* again by printing orders on the boards as in Fig. 121, and letting the children come out in turn, read the order and act it.

(3) *The Sentence Method*

It will be easy to get from the children sentences about their toys. They may want two or three written on the board, for example:

I have a new teddy bear.

My doll has a pink dress.

TWO YEARS IN THE INFANT SCHOOL

Choose two or three of the most suitable sentences to write on the board and let the children read them. Let them pick out the letters (sounds) that they know.

Tell them the story of Jo and Jenny and the jumping Jack. (See Story Section.)

Then show them picture-sentence card No. 21, and let them talk about it. Jenny is showing the jumping Jack to Jo. What is she saying? Let us read what the sentence says:

"Look at my jumping Jack, he has a red cap." Teach the sentence in the usual way. Remind the children of the *j* sound in *jumping Jack* and the *c* sound in *cap*. Some children may notice the *c* sound at the end of *Jack*.

Tell them to look at the picture-sentence cards on the wall and see if they can find one that has the word *cap* in it. Some children may be able to find the sentence:

"Father gave Freddie a nice new cap."

Teach this sentence again to those who have forgotten it.

Let the children continue to match sentence strips with sentence pictures.

They will enjoy illustrating the sentence about the jumping Jack.

Tell them the story of Ned and his toy motor-car. Ned liked to give rides to everyone.

Then show them picture-sentence card No. 22, and let them talk about it. To whom is Ned offering to give a ride? To his cat. What is Ned saying? Let us read and see.

"Jump into my motor-car and have a ride."

Does the cat accept the offer? When the children have talked enough about the picture, let them all read the words together and then individually.

Draw attention to the *j* sound in *jump*, *m* in *my* and *motor*, *c* in *car*, *h* in *have*, and *r* in *ride*.

Let the children illustrate this sentence. Many children will now have their own exercise books in which they draw their pictures and sentences. The younger children will still draw them on millboards, as will all the class sometimes.

Sentence strips without the pictures continue to be given to the more forward children. These read and match their strips, and draw sentences and pictures in their books.

(4) Letter Recognition

Show the children the pictures for letter *c*, and the card with letter *c* on it (Fig. 118). Let them read the words beginning with *c*. Then talk about the shape of *c*. It is like a dot with a curly tail to it. Let the children draw the letter *c* in the air with their fingers.

Show them the letter *j*. Let the children say the words they know beginning with *j*. It is an easy letter to remember because it only has a head and a tail. Draw a *j* on the board for them. The dot is its

head, the rest is the tail. Draw the letters *j*, *c*, *b* on the board for the children so that they can see a letter with a tail, a short letter, and a tall letter (Fig. 122). Ask them what other letter has a tail something like *j*; they will remember *g*. Show them the letter *g*.

It is a very good plan to revise the letters taught, by showing the children a picture-card of toys like that shown in Fig. 123, or drawing the toys on the board.

Let the children tell the name of each toy; then get from them the first sound or letter. Print the right letter on the board, or by the side of the card.

Cover the pictures over and see if the children can give the name of a toy for each letter. With the pictures still covered see if the children know the names of the letters. Group the children if necessary for further work with certain letters.

Add the new letter *j* (Fig. 124) to the Alphabet Frieze.

SECTION IV: WRITING

(1) **C**ONTINUE inset writing.

(2) Let the children practise the new letter *j*. Let the children draw the letters they know that have tails below the line: *g*, *j*, *p*; then the tall letters: *t*, *h*, *b*, *d*, *f*, then the short tidy letters that keep exactly between two lines—*m*, *w*, *s*, *c*, *r*, *n*.

(3) Let the children write some new three-letter words and illustrate them: *cot*, *cap*, *jam*, *jar*, *car*.

(4) Show them how to draw a big letter *J*. It stands on the line and stands up tall. Let them look at the big letter *J* on their picture-sentence cards. Let them write the name of *Jo* (Fig. 125).

A Writing pattern

(Fig. 126.)

SECTION V: NUMBER

(1) **C**ONTINUE exercises on numbers 1-7. Teach the number 8 to the quick children.

(2) Teach 8 first with the long stair, as 1 more than 7. Let the children count up and down the bricks and compare all the numbers. Then show the number picture of 8 on the Number Frieze (Fig. 63).

Show them a number picture-card like that shown in Fig. 127, or draw these number pictures on the board. Lead them to see how the 8 objects are grouped to form 8.

The pins are grouped in two 4's. Let the children count them to see that they make 8.

The blocks are grouped in 3 and 5; the pointed caps in 2 and 6; the balls in two 4's again.

Give the children 8 counters and tell them to group them in 2's like soldiers marching.

TWO YEARS IN THE INFANT SCHOOL

When the children have done this, tell them to count the number of soldiers—8 soldiers, how many 2's—4.

Let the children arrange their 8 counters into as many number pictures as possible—thus $7 + 1$, $6 + 2$, $5 + 3$, $4 + 4$. Teach them how to write the figure 8.

(3) Revise all the previous exercises given, especially those in Topic 10.

(4) If the children have a Noah's Ark, they can learn a great deal by arranging the animals in 2's and counting them, first the number of animals, then the number of 2's. Backward children may still have to work at the numbers 1-6. Revise with them any of the exercises already given.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

LET the children draw freely any toys they like. Some may even like to attempt the toy-shop.

(2) *Drawing to help Writing and Number* (Fig. 128)

(a) 4 or 8 trumpets.

(b) 3 hoops and sticks. What letter is the hoop and stick like?

(c) A necklace of 8 big beads of 2 colours, red and blue. Let the children arrange the red and blue beads how they like. Then write in under how many blue beads they have drawn and how many red.

(d) 4 swings and 4 little pin people swinging.

(e) 5 pointed caps, 3 red and 2 yellow.

(3) *Modelling in Clay or Plasticine*

Any toy the child likes.

(4) *Paper Tearing*

A doll (Fig. 129). Let the children fold squares of paper in half as in Fig. 129 and tear out the doll, first the head, then the arm, then the skirt, and leg. Unfolded it looks like Fig. 130. The children can mark in the eyes, nose and mouth, and colour the frock. Let them tear several dolls and write down the number they have made. Some children may like to try to tear a jumping Jack.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

THE children can do a great deal of acting in connection with a toy project. Some suggestions have already been given in the Oral Composition and Language Training Section. The children can pretend to be toys, pretend to play with toys, and pretend to buy toys.

(2) *Rhythmic Exercises*

Revise any of those already given. Some children need much practice in listening to the music and obeying it, walking in step, etc.

First skipping practice.—When the children can skip fairly lightly and easily, there are many little games that they can learn. Many children (perhaps especially boys) skip on one foot only until they have had plenty of practice.

Good tunes that the children can skip to will be found in most books of rhythmic games and school marches.

First of all let the children skip anywhere they like in the room. Encourage them to use first one foot then the other. Watch them and notice any that are not skipping properly; give these special help. When a chord is played let them all sit on the floor and rest for a few minutes; soft quiet music can be played. The children can pretend to go to sleep. At a given signal they jump up and form a ring. They must stand quite still until the skipping music starts, then let them join hands and skip round clockwise. At a given chord they stop and bring their hands to their sides smartly. When the skipping music begins again they skip anywhere about the room. When the final chord is played they all sit on the floor as before and listen to quiet music. The game can then be repeated if desired.

(3) *Playground Exercises* (see previous Topics)

To practise the skipping step, play “Follow My Leader,” the children watching the teacher and skipping after her.

(4) *Songs*

(a) “Jack and Jill,” from *Song Time* (Curwen). Teach the children the words first, then let them act the rhyme. Play the tune and sing the words to the children.

When the children know the words and tune they can put in any little actions they like. For example, they stand in pairs in a circle, and at the words “Jack and Jill went up a hill to fetch a pail of water,” each couple takes hands and makes a step forward and back.

At the words “Jack fell down and broke his crown,” one of the couple sits down and nurses his head.

At the words “Jill comes tumbling after,” Jill sits down beside Jack. They sing the rhyme over again seated on the floor.

(b) The song on pages 161–162, “My Toys.”

Let the children do suitable actions—the song lends itself well to these.

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SECTION VIII: STORIES

IN THE TOY-SHOP

(STORY FOR COLOURED PICTURE)

THE toy-shop was a lovely place to live in, for there were so many toys there! Dolls sat on the counter, teddy bears, rabbits, cats and dogs stood on the shelves, railway trains peeped out of boxes, and balloons hung from the ceiling!

The toys often talked to one another at night. The dolls looked at each other's dresses, the teddy bear tried to teach the golliwog how to growl, the railway train ran round the shop, and the Jack-in-the-Box frightened everyone by suddenly springing out of his box!

Nobody liked the Jack-in-the-Box because he really did frighten them.

"Boo!" he would say, and spring right out at the poor baby doll, giving her such a scare. Then he would go back into his box again and wait until the little blue bunny came by. Out he would spring again, and the little bunny would get such a fright.

"Don't do that, Jack-in-the-Box!" said the big doll, crossly. "We don't like it. Stay right out of your box, on your spring, and don't keep going in and out."

The Jack-in-the-Box wouldn't do as he was told. But he was punished, as you will see.

One night the toys thought they would have a party. What fun! The dolls said they would cook on the little toy stove, and the party should be held in a big dolls'-house in the corner of the shop. Everyone must wear their best and brush themselves up. The humming-top and the musical box could make music for dancing, and there would be all sorts of games.

"I will take people for rides," said the big wooden train.

"So will I," said the aeroplane. "I will fly all round the shop with any doll or animal that likes to come!"

"I will carry people to and fro," said a big motor-car.

"What fun we shall have!" cried everyone.

"And I will keep jumping out of my box and give you all frights!" grinned Jack-in-the-Box, unkindly.

The toys stared at him in anger.

"You are *not* to spoil the party!" said the teddy bear.

"You can't stop me!" said Jack.

"You will not be invited to the party," said the big doll.

"I shall come, just the same!" said Jack-in-the-Box.

Well, whatever were the toys to do? The party would certainly be spoilt if Jack-in-the-Box came. It was such a pity.

Then a little box of tools began to rattle itself, and spoke in a funny, clanging sort of voice.

"I can stop the Jack-in-the-Box from coming to the party! Take out my little hammer and a nail, Golliwog. Wait until Jack-in-the-Box

has gone to sleep in his box, with the lid shut, and then creep up to the box. Nail his lid down so that it can't open!"

"What a good idea!" whispered the toys to one another. So they waited until Jack was safely inside his box, and then the golliwog took the hammer from the tool-box and a nail and crept up to the box. Bang, bang, bang! He nailed the lid down!

The Jack-in-the-Box woke up in fright and tried to open his lid, but he couldn't! He used to be able to undo the catch of the box himself, but he couldn't undo the nail! No, it was much too firmly hammered in.

"You can't come to the party!" said the toys. So they had the party all to themselves, and what a fine time they had. You should have heard the noise they made! It was a wonder they didn't wake the shop-woman!

The next day someone came to buy a Jack-in-the-Box, and to the toys' great delight the shop-woman took down the Jack-in-the-Box whose box they had nailed up. The shop-woman was very much surprised to see the lid nailed down. She took out the nail and slid back the catch. Jack sprang out of his box.

"Yes, he's a good jumper," said the little boy who had come shopping. "I'll take him."

So Jack-in-the-Box went away and the toy-shop never saw him again. Now no one ever frightens the toys and they are very happy, especially when they have a party. Wouldn't you like to be there when they do? I would!

KIND LITTLE JENNY

(STORY FOR PICTURE-SENTENCE CARD NO. 21)

JO was sad. He had broken his favourite toy, a clockwork clown. He did like him so much. The clown had been dressed in a white suit and a red, pointed cap, and he had been able to turn head-over-heels as soon as he was wound up. Jo played with him every day, and now he was broken! Jo had trodden on him by accident, and had broken the clockwork, and squashed his funny face and cap.

"Don't cry," said his mother. "You are going to tea with Jenny this afternoon. That will be a treat for you."

She put on Jo's hat and coat and he ran off to go to tea with Jenny. She was playing with a jumping Jack when he arrived. It was a funny little man with a red cap and blue suit, and when Jenny held him by the top of his cap and jerked her hand, he jumped up and down in a very funny way.

"Look at my jumping Jack," said Jenny. "He has a red cap. Isn't he lovely?"

"My clockwork clown had a red cap too," said Jo, and he felt very sad again. "I trod on him this afternoon and now he is all broken. He didn't jump like your Jack, he turned head-over-heels. He was a very nice toy."

TWO YEARS IN THE INFANT SCHOOL

"Was he as nice as my jumping Jack?" asked Jenny.

"Yes, just as nice," said Jo. "I wish I had a jumping Jack like that. Then I wouldn't be unhappy about my clown."

The children had a lovely tea together, for Jenny's mother had made them some jam sandwiches and some chocolate cakes. Then they played with Jenny's dolls'-house and her bricks. After that it was time to go home.

And what do you think Jenny said when Jo said good-bye to her?

"You can have my jumping Jack!" she whispered. "Then you won't be sad any more, Jo. You can love him just as you loved your clown. Don't tread on him, will you?"

Wasn't it kind of her? Jo ran home so happy, and you should see him jumping the Jack up and down to make his baby sister laugh! I am sure he won't break it, for he is very, very careful with it. When Jenny comes to tea she plays with it too, and she is *so* pleased to see her little jumping Jack again!

WHO'LL HAVE A RIDE?

(STORY FOR PICTURE-SENTENCE CARD NO. 22)

NED has a toy motor-car and he runs about in it all day long. He pretends that he is a bus, and asks people to take a ride—but nobody will! It is most disappointing.

Ned pedals to his mother. "Will you take a ride in my bus?" he asks.

"No, thank you, dear, I'm too busy!" says Mother.

So Ned pedals down the garden to the gardener. "Will you have a ride in my bus?" he asks.

"No, thank you, I'm too big!" says the gardener.

Then Ned pedals out of the gate and meets the postman.

"Will you have a ride in my bus?" he asks.

"No, thank you, I've too many letters to take!" says the postman.

Then Ned sees Jane, going shopping, and he calls to her. "Jane! Come for a ride in my bus?"

"No, thank you," says Jane, "I'm cold. I want to run, not ride!"

So Ned jogs off again in his car. He runs home in it, and wonders who can come for a ride. He sees Jimmy the cat sitting near by. "Hi, Jimmy!" he calls. "Jump into my motor-car and have a ride!"

"Miaow!" says Jimmy Cat, and runs over to Ned. He climbs in the car and off they go together down the path! What fun!

"I've got a passenger in my bus!" cried Ned, in delight. "It's Jimmy Cat. He's small enough to squeeze in beside me, and he is enjoying himself!"

"Miaow!" says Jimmy Cat, and that meant, "What fun we're having!"

MY TOYS

ENID BLYTON

CECIL SHARMAN

With gradually increasing excitement Key G $\parallel d : - d : d \quad l d : r : m \quad \}$
p (wondering)

VOICE What shall I play with to -

PIANO *(Quietly lilting)* *p*

$\parallel s : - r \quad l r : - m \quad \mid s : m : r \quad l m : - m : d \quad \mid l : - : - l : - : l : \quad \}$ *pp*

- day, to - day? My doll - y, so pret - ty and small. I'll

$\parallel r : r : r \quad l m : r : m \quad \mid f : - r \quad l l : - f \quad \mid s : - m \quad l r : - r : m \quad \}$ *mf*

(soothingly) rock her to sleep in my arms, like this, And then I'll play with my

$\parallel d : - : - l : - : \mid : : l : : m \quad \mid d : - d \quad l d : r : m \quad \mid s : - r \quad l r : - m \quad \}$ *mf*

ball, I'll bounce it high and I'll catch it, so, I'll

(with a bouncing effect) *mf*

My Toys (cont.)

roll it a-long the ground,— And then I'll hunt for my big, big drum And

p *cresc.* *f* (with strong rhythm)

make such a rub - a-dub sound. — I'll find my bricks and I'll

mp *mp*

build a house, As high as the bricks will go, — And then I'll hunt for my

cresc. *cresc.*

trum - pet gay, And toot - a-toot-toot I'll blow. —

ff *hold* *sempre ff*

Topic No. 12

Sheep and Lambs

SECTION I : *THE TALK*

WE see the big, woolly sheep whenever we walk by a farm. They live in the fields, and eat the sweet grass there. What are they like? They are not so big as cows, and they wear woolly coats instead of hair. Their heads are bare. Only the father sheep, the rams, have round, curled horns. (In some parts of the country, however, there is a breed of sheep in which the ewes also have horns. This need not be referred to unless the children happen to live in these districts.) Some sheep have black faces, some have white; which do *our* sheep have?

What are the baby sheep called? They are the lambs, pretty little creatures, very playful and frisky. We love to watch them jumping about in the meadows. Their coats are not so thick and woolly as their mothers' coats are, because they are very young, and it takes time to grow such thick coats. They say "Maa-maa!" and their big ewe-mothers answer "Baa-baa!" We heard them all day long in the spring-time. It is then that the little lambs are born, and if the weather happens to be very cold the shepherd is worried in case his lambs should take a chill.

Sheep do not live in stables or sheds in the winter-time as cows or horses do. They live in the fields or on the hillside. Their thick woolly coats keep them warm, for they are even warmer than our blankets and rugs! The shepherd herds his sheep into a fenced-off place in the winter-time, a fold made of wooden hurdles placed together. In this fold the sheep lie safely, protected from the worst winds. The shepherd has a little hut near by, and he lives there, looking after the tiny lambs when they come, and nursing sheep that are ill. He has a dog to keep him company—a sheep-dog—a very clever animal that can help his master in many ways. Sometimes when the sheep are scattered about the hillside and the shepherd wants to move them to another place, he sends his dog to gather all the flock together.

The dog runs off, and barks at all the sheep, making them move close together in a crowd. Then he runs round the flock and sends

TWO YEARS IN THE INFANT SCHOOL

them towards his master. The shepherd could not do without his clever, faithful dog.

Sheep are good friends to us because they give us wool for our clothes. They do not need their heavy coats in the summer, so the farmer cuts away their wool—or fleece as it is called—and it is washed and spun so that we may use it for ourselves. How warm we are when we wear the sheep's wool! Our legs are warm in our woollen stockings. Our hands are warm in woollen gloves. Our beds are warm with woollen blankets. We are glad to have the sheep's wool to use. It is so cosy and fleecy. The sheep grows another coat for the winter-time. When the summer comes round again the farmer clips away the coat once more. The sheep feels cold at first but soon gets used to it. The sun is hot and warms it.

The little lambs are not clipped until they are a year old. So you will see them running about in thick coats in the summer-time, whilst their mothers stand looking very bare and cold!

When the spring-time comes we must try to go to the fields and watch the baby lambs. We shall see them playing all kinds of games, perhaps "I am king of the castle." One lamb stands on the bank, or on a hen-coop and frisks about there until another lamb jumps up and pushes him down. Sometimes a lamb sees his mother lying down, and jumps up on her back, but she does not like that, and up she gets! Then the lamb tumbles off and runs away before his mother butts him with her head.

"Maa-maa!" he cries, and his mother answers him in her deep voice "Baa-baa!" It is a lovely sound to hear in the spring-time!

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children look at the picture of the sheep and lambs and tell what they are like.

(2) What are they covered with? Wool.

(3) How are the lambs different from the sheep? Let the children describe the lamb. (See The Talk.)

(4) How is the father sheep different from the mother sheep?

(5) Where do sheep sleep at night? Children will know the word "fold" and be able to describe it because of The Talk. The lambs sleep with their mothers.

(6) Why can sheep sleep out of doors at night?

(7) Let them give names to the little lambs.

(8) What do sheep feed on?

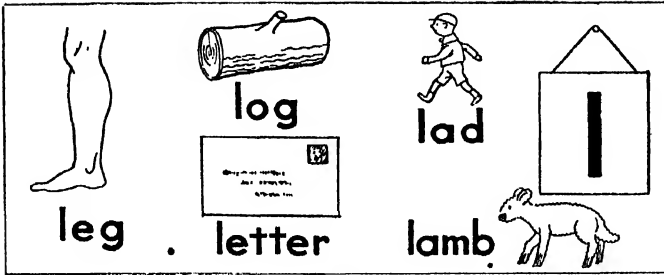
(9) What do sheep give us? Perhaps a child has a woollen dress.

(10) What does the mother sheep say? What do the little lambs seem to say?

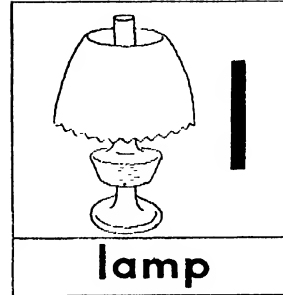
(11) Let the children count (a) the sheep, (b) the lambs.

(12) Let them retell and act parts of the stories.

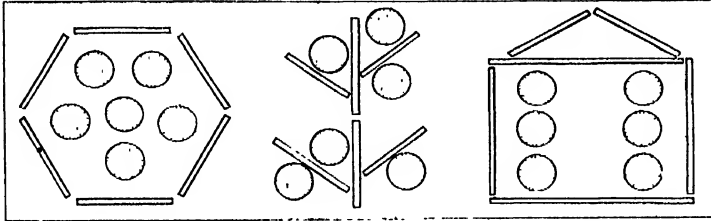
(13) Teach these rhymes:



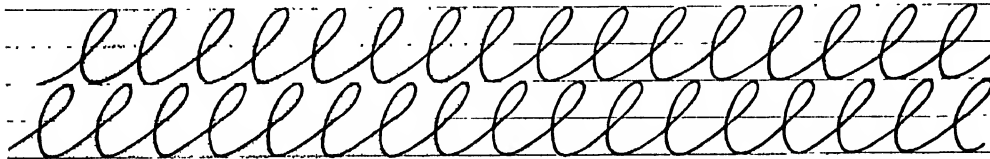
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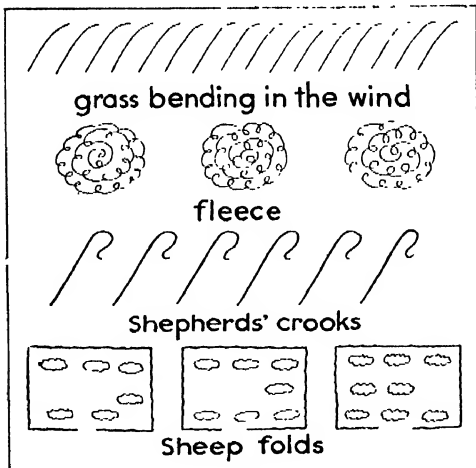
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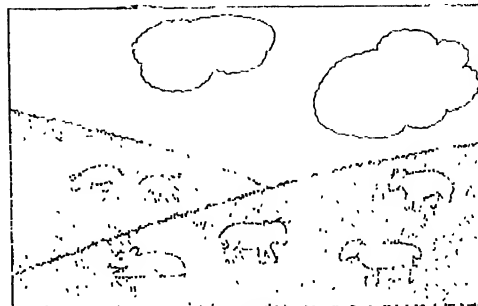
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139



135



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(1)

Tell the children the story of Baby Lenny who wandered into the fields one day. Then read them this rhyme:

Once a little baby,
On a sunny day,
Out among the daisies
Took his happy way.

Little lambs were frisking
In the fields so green,
While the fleecy mothers
All at rest were seen.

For a while the baby
Played and played and played;
Then he sat and rested
In the pleasant shade.

Soon the lambs came near him;
Growing very bold,
They frightened Baby Lenny;
That's what I was told.

(2)

Tell them about Mary and her lamb and teach this rhyme:

Mary had a little lamb
With fleece as white as snow,
And everywhere that Mary went
The lamb was sure to go.

Let the children tell the different places where Mary and her lamb went. Let them act this rhyme.

(3)

Questions to ask the lambs in the picture.

“ Little lambs, little lambs,
Where do you play ? ”
“ In the green meadow
All the long day.”

“ Little lambs, little lambs,
What do you eat ? ”
“ The fresh meadow grass
So green and so sweet.”

“ Little lambs, little lambs,
Where do you sleep ? ”
“ In the green meadow
With big mother sheep.”

Let the children act this rhyme, one set taking the part of the lamb and the other set asking the questions.

SECTION III : READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) **T**HE talk on lambs and sheep is a good opportunity for revising the *b* sound which, as we have said before, needs practice, as do all sounds that are made first with the lips closed.

Let the children make the sound *baa* like sheep. Take deep breaths and exhale to this sound. Tell the children to watch the teacher's mouth first as she makes the sound, and imitate it.

(b) Teaching the sound of *l*. The children are probably familiar with the look of *l* because the word *little* has come in so many of their sentences. Now draw the children's attention to this letter. What does it sound like in words, and how do we make the sound? Show them pictures for letter *l* or draw them on the board (Fig. 131). Tell the children the names of the objects—*leg, log, letter, lad, lamb*, and let them read them. Let them notice the first sound. To make this sound they must put their tongue right up against the top of their mouth. Let them do this and say the picture words again, emphasising the *l* sound each time. Let them look at the letter as they say its sound.

See if there are children in the class whose names begin with *l*—*Lila, Lucy, Lilian* or *Lily, Lenny*, etc. Read rhyme (3) again and let the children listen to the *l* sounds in *little lambs*. Read them any sentences from the stories.

Perhaps the children may be able to think of some words beginning with *l*. Suggest *leaf, listen, look*.

(2) *Word Recognition*

Prepare cards as already described, this time printing “ I have ” on each. Give the children different things—a pencil, bag, cap, flag, doll, etc. Let each in turn tell what he has, pronouncing the *h* sound carefully. As each child tells what he has, the teacher writes it on the board as in Fig. 132.

Let the children close their eyes while a child picks up something—say a book. He hides somewhere with it, first whispering to his teacher what he has. The children open their eyes and the teacher says she will write on the board what Jack said to her—she writes:

I have a book.

The children try to read the sentence, then Jack comes out to show them that they are right or wrong.

TWO YEARS IN THE INFANT SCHOOL

Point out to the children the difference between the word *I* that stands for what they call themselves and the tall letter *L*. This will be revised again in the writing lesson and when lessons are taken on capital letters.

(3) *The Sentence Method*

Get from the children sentences about sheep and lambs. Choose a suitable sentence to write on the board, for example:

I like the little lambs.

This has many *l* sounds and the children can notice the difference between the one-letter word *I* and the tall letter *l*.

Teach them to say the sentence carefully, especially the word *little*. Say this word slowly to the children and tell them to listen to an *l* sound, then a *t* sound and then *l* again.

Tell them again the story of Baby Lenny who wandered into a field where the lambs were at play, then show them the picture-sentence card No. 23 and let them talk about it. What are the lambs doing? Skipping round Baby Lenny. Let them talk about the picture, then read them what it says underneath:

“Little lambs are skipping round Baby Lenny.”

Teach this sentence in the usual way. Let the children illustrate it and act it. Draw their attention to the word *little*. Let them walk about the room and see how many picture-sentence cards they can find that contain the word *little*. Quick children will soon find—*Little* Tom Tucker, I had a *little* dog. Revise with the children all the picture-sentence cards that contain the word *little*.

Tell the children again, and remind them of the story of Mary and her pet lamb. (See Story Section.) Show them picture-sentence card No. 24 and let them talk about it. They will see at once it is Mary and her little lamb. Tell them that the sentence underneath says something about the little lamb. It tells what colour the lamb was. Then read it to them.

“Mary had a little lamb with fleece as white as snow.”

Ask them what colour Mary's lamb was. Explain that *fleece* means the little lamb's woolly coat. When they really understand the sentence let them read it together, then each child alone.

Most of the children are now beginning to realise that a sentence is composed of individual words. Probably they said their first sentence by heart using the picture as a clue. It is well at this stage for the teacher to have the backward children round her, and point to each word as she slowly speaks the sentence. When children bring their sentence strips to read to the teacher, guide their fingers if necessary to point to the words as they read them.

Some people object to children pointing to words as they read, on the ground that it hinders fluent reading; but in practice this is not so. The child has had plenty of opportunity of learning sentences as com-

plete thoughts, and he must one day be taught that a sentence is made up of individual words. It is not a unit. How to teach the children to recognise the individual words in each of their sentences will be dealt with in Topic 15. It is what is sometimes called the third step of the Sentence Method. The writing lessons are of course most useful in helping children to recognise words. By writing, script writing is always meant.

(4) *Letter Recognition*

Show the children again the pictures for letter *l* and letter *l* itself (Fig. 131). Let them say the names of the pictures. Show the picture of *l* alone. It is just like a long straight line. Show them the tall letter *l* and a short letter like *a*, side by side (Fig. 133).

Take every opportunity of revising the letters already learnt, by games or stories ; for example, give each child a number of loose letters, then draw a picture on the board and let the children say the name of the picture. Perhaps it is a fan. What letter does *fan* begin with ? *f*. Let the children look among their letters and see if they can find an *f*. The child or children who find it brings it to the teacher. Continue in this way until one child has given up all his letters. The game lasts longer if each child has more than one letter.

Add the new letter *l* to the Alphabet Fricze (Fig. 134).

SECTION IV : WRITING

(1) **C**ONTINUE inset writing. Let the children draw round insets of sheep and lambs and cut them out. These can be mounted to form a fricze. (See Drawing and Handwork Section.)

(2) Let them practise the letter *l* between widely spaced lines. It is best to let them practise *l* with other letters, so that they can see how tall *l* is. Let them write the words *lad* and *leg* (Fig. 135).

(3) Show them how to draw a big letter *l*. It has a foot to it. When they have drawn several *l*'s let them look at their picture-sentence cards and see how many big *l*'s they can find. When Baby Lenny was older he was called Len. Let them write his name with a big *L* (Fig. 136).

(4) Revise any difficult letters with the children—for example *r*, *b*, *d*. Let them draw pictures of a rose, a bed, and a doll and draw a letter by the side of each drawing.

Writing Patterns

Let the children write any patterns they like with black crayons or pencils and colour them. Show them pattern Fig. 137. It is how they will write *l*'s one day.

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SECTION V : NUMBER

- (1) **C**ONTINUE the use of the apparatus and the exercises, etc., already given for numbers 1-8.

The following number game interests children. Give them sticks of the same length and counters. Show them how to make a 6-sided plate (Fig. 138), a tree with 4 branches (Fig. 138), and a house. When the children have made these 3 pictures, talked about them, and counted the sticks used—6 for each picture—let them take their counters and put:

6 cakes on the plate. 6 apples on the tree.

6 round windows in the house.

- (2) Ask questions about these pictures. If Tommy was given one of the cakes, how many were left? Two apples fell from the tree, how many were left? The children can take 2 away and count if necessary to get the answer. Tom picked 3 apples for himself, and 3 for his sister. How many did he pick?

Let the children count the lambs and sheep in the picture. How many lambs? How many sheep? How many lambs and sheep altogether? Hide one lamb. How many left?

- (3) Revise all numbers taken and their symbols. (See also Drawing and Handwork Section.)

SECTION VI : DRAWING AND HANDWORK

- (1) *Free Expression Work*

LET the children draw freely pictures of sheep and lambs in a green meadow, or Mary's little lamb walking into school.

- (2) *Drawing to help Writing and Number* (Fig. 139)

(a) Grass bending in the wind. Let the children count their blades of grass.

(b) A lamb's woolly coat or fleece. Let the children draw 3 or 4.

(c) A shepherd's crook. Let the children draw 6 of them.

(d) 3 sheep folds with 6 sheep in one, 7 in another, 8 in the third.

Let the children draw the right figure beside each line of drawings.

- (3) *Clay or Plasticine Modelling*

(a) Sheep and lambs.

(b) Let them model in Plasticine all the figures they know—especially 8.

- (4) *Stick Laying*

(a) All the straight-line letters they know.

(b) A sheep fold.

(5) *Paper Tearing and Cutting*

Let the children cut out the sheep and lambs drawn during their inset writing. Have a large piece of blue paper to form the background of the frieze. Have the paper as large as possible so that a good many of the children's paper cuttings can be used. Let the children (or some of the children) tear pieces of green paper (or white paper coloured green) from corner to corner to form sloping fields as in Fig. 140. Let them tear out woolly white clouds. If they like they can tear out a tree.

Mount their paper cuttings and tearings to form a frieze. If desired instead of one large frieze, two or three smaller ones can be made. These friezes can be used for number work, especially if the sheep and lambs are mounted in groups. Children like these friezes that they have helped to make.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LITTLE Bo-Peep.

First teach them the rhyme.

The children form a square at one side of the room for a field. Other children stand about at the other end of the room to represent a wood.

In the field five or more children represent the sheep and one is Bo-Peep. Bo-Peep either goes to sleep or is busy picking flowers, while she does this the sheep wander away into the woods. The class sing, or say, as the sheep wander off:

“ Little Bo-Peep has lost her sheep,” etc.

Bo-Peep finds out that her sheep are lost and goes to find them, crying. The sheep leave the trees and run back into the field without Bo-Peep seeing them. When all the sheep are safely back Bo-Peep returns. She looks at her sheep and asks where their tails are. They tell her they have left them behind under the trees. Bo-Peep goes to fetch them, and pretends to give them back to the sheep who dance happily around her.

If desired each sheep can have a strip of cotton wool pinned on for a tail. These strips they take off when under the trees. Bo-Peep pins them on again.

(2) *Rhythmic Exercises*

Revise some already taken. This revision is very important. Play a march that the children can skip to. Let some of the children skip about like lambs, first slowly, then more quickly. Finally, when the music stops, let them lie down by their mothers. The children that are not skipping are the mother sheep. When the music starts again the children who were mother sheep become lambs in their turn.

TWO YEARS IN THE INFANT SCHOOL

(3) *Playground Games*

Jumping over a low rope.

Rolling Ball.—The children stand in a ring while the teacher rolls a large ball to each in turn, the child tries to return it. This game can be varied by bouncing or tossing the ball instead of rolling. This game should be played indoors if the weather is really cold.

(4) *Songs*

(a) "Little Bo-Peep." Music in *Song Time* (Curwen).

(b) "Mary Had a Little Lamb" (first verse only). *Song Time* (Curwen).

(c) The song on pages 176-177. "Little Lambkin."

SECTION VIII : STORIES

THE LOST LAMB

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a little lamb who lived with his mother in a field. There was sweet, juicy grass for him to eat as he grew, and milk to drink. All day long the little lamb played in the field with his cousins and friends, jumping about in delight when he felt the warm sun on his fleecy coat.

The field was a big one, and there were many sheep and lambs there. Sometimes the little lambs wandered away from their mothers, and then, when they turned round, they felt frightened. "Maa-maa!" they cried.

Then their mothers, hearing the voices of their own little lambs, answered them, "Baa-baa!" They came to find them and nuzzled against them lovingly. Each big sheep knew her own lamb by its smell.

One day a little lamb ran all round the field by himself and he was very proud.

"I have run all round the field!" he told the other lambs. "I am very clever! One day I will push through that big green hedge and see what is on the other side!"

"You must not do that!" cried the other lambs. "You would be lost!"

"Not I!" answered the bold lamb. "I should know my way back easily."

Now the next day the lamb's mother was cross with him because he jumped on her back when she was lying down. The lamb answered her cheekily and ran off.

"I shall find my way out of the field and run away!" he thought. "In the next field there are some big horses. Perhaps they will be kind to me."

So he ran off till he came to the hole in the hedge. Then he squeezed

himself through it. He was in another field! There were two horses there and the lamb trotted up to them.

"Baa-baa! Can I live with you?" he asked.

"Certainly not!" said the bigger horse. "We don't want a shrimp like you in our field. It belongs to us. Go away."

The horse pushed the lamb with his big head and he rolled over. He jumped up and ran away, frightened. He found a hole in the fence opposite and ran through it. There were many cows there, eating the grass. The little lamb ran up to them.

"Baa-baa! Can I live with you?"

"Mooooooo! Certainly not!" lowed the cows. "This is *our* field. You don't belong here! Go away!"

So the lamb, frightened of being pushed over again, ran off on his four jumpy little legs. He came to a gate and squeezed underneath. There was a big dog outside and he ran up to the lamb.

"Go back, go back!" he barked, in a rough voice. "You must not come into the lane! A motor-car will knock you down!"

The little lamb didn't know what a motor-car was, and he was frightened. He began to cry for his mother. "Maa-maa-maa!" But there was no answer. His mother was too far away to come for him.

"Wait here," said the dog. "I will fetch my master."

The lamb squeezed himself into the hedge and waited, trembling. What was going to happen to him? How he wished he had never left his nice, safe field!

The dog ran to the farm-house and barked. His master came out. The dog ran in front and looked back, as if to say "Follow me, Master!" The farmer knew what the dog wanted, and he followed him till he came to the hedge where the lamb was lying.

"Oho!" he said, "so that's what you fetched me out for, Rover! Good dog! One of the lambs has wandered away, has it? Naughty little creature!"

The farmer picked up the lost lamb and took it on his shoulder. He carried it over the fields till he came to the one where the sheep lived. He opened the gate and pushed in the little lamb.

"Maa, maa!" called the lamb, in his little high voice.

"Baa baa!" answered his mother's deep voice, and the lamb rushed over to her and nuzzled against her. "I will never go away again!" he cried. "Oh mother, I met so many strange creatures. I like sheep best! I will always stay with you!"

"Baa baa!" said the sheep, and was very happy to feel the lamb's warm body against her as he fell fast asleep.

TWO YEARS IN THE INFANT SCHOOL

LENNY AND THE LAMBS

(STORY FOR PICTURE-SENTENCE CARD No. 23)

ONE day Baby Lenny ran into the field all by himself. He wanted to pick some buttercups for his mother. He looked all round the field and said "Buttercups, buttercups, I will pick you for Mummy."

He sat down on the grass and began to pick a nice bunch. The sun was hot and Baby Lenny was tired. He yawned and rolled over on the grass. He looked up into the blue sky. How blue it was—just like the cornflowers in his mother's garden!

Away at the other end of the field were the big sheep, eating the grass. Their little lambs were with them too, skipping and jumping about. They saw Lenny come into the field and they wondered who he was.

Lenny shut his eyes. He fell fast asleep. The little lambs saw him lying still and they bleated to one another.

"Maa maa! Shall we go and see what that little thing is over there?"

And now see! The little lambs are skipping in the meadow, they are coming nearer and nearer to Lenny. Now they are right up to him. The little lambs are skipping round Baby Lenny. They nuzzle his rosy face, and one little lamb bleats in his ear. "Maa maa!"

Lenny woke up with a jump and sat up. He saw all the lambs round him—and he was frightened! Oh Lenny, you need not be frightened of the little lambs. He opened his mouth and yelled loudly, "Mummy, Mummy."

His voice frightened the lambs and they all began to bleat for their mothers too: "Maa maa maa!"

Then up ran Lenny's mother and up ran all the big mother sheep. How funny it was!

"You should not be frightened of a baby boy!" said the mother sheep to their lambs.

"You should not be frightened of lambs!" said Lenny's mother to her baby boy.

Then off went the lambs with their mothers and off went Lenny with his. What a good thing they all had mothers to look after them!

MARY'S LAMB

(STORY FOR PICTURE-SENTENCE CARD No. 24)

MARY lived on a farm, and one day her daddy gave her a little lamb for a present.

"You shall feed it out of a baby's bottle yourself, Mary," said her father. "It has no mother, so you must be kind to it."

Mary fed it every day—and then, oh dear, she quite forgot about the

lamb's bottle of milk one morning when she was late for school. She ran off, and left the lamb waiting in the yard.

"Mary must have taken my bottle of milk with her!" said the little lamb. "I will go and fetch it."

So the lamb trotted after Mary, all the way down the lane and up the hill and down the other side to school.

Mary was just in time to take her place before the bell stopped ringing. She got out her books and pencil and began her work.

And then suddenly all the children began to laugh and nudge one another. "Look! Look!"

Mary looked up. What do you think she saw? She saw her little lamb standing in the open school door, looking for her. It opened its mouth and bleated hungrily, "Maa maa maa!"

"Oh, lambkin, I have forgotten your milk this morning!" cried Mary.

"You should not forget to feed any animal that belongs to you, Mary!" said the teacher. "Well, the little lamb shall stay with us this morning until you are ready to go home. You shall put your mid-morning milk into a bottle, Mary, and the lamb shall have that."

So the lamb drank Mary's milk and was happy. Mary took him home at twelve o'clock—but what do you think? Now that the lamb knows his way to school, he trots there by himself, each day!

"We shall have to give him a seat of his own!" said the teacher. "Now, children, what rhyme shall we say to Mary and her lamb?" Do you know what they said? Yes, it was "Mary had a little lamb with fleece as white as snow!"

LITTLE LAMBKIN

ENID BLYTON

CECIL SHARMAN

Changing moods

Key Ab \parallel r m r lt t }

p frisky

VOICE

Dear lit - tle lamb - kin,

PIANO

p

p

lt s lt t ld r ld t d r lm m f }

Will you play with me? We'll skip a - bout the mea - dows As

mf

mf more sustained

hap - py as can bel Dear - lit - tle lamb - kin,

mf

p

mf

Little Lambkin (cont.)

|| 1. .s. :1. .t. | d :- .r | d .t. :d .r | m :m |

You've a wool - ly coat And I've a wool - ly scarf, too,

|| s .m :r .l. | s, : | : | r :m .r | t, :t. |

Round my lit - tle throat! Dear lit - tle lamb - kin,

pp slower and with increasing drowsiness

dim. e rall.

pp

|| 1. .s. :1. .t. | d :- . | d .t. :d .r | m .r :m .f |

Shall we go to sleep? Cud - dled down to - geth - er By a

|| s :r ,r .- | s, : | : | : | : ||

big mo - ther sheep!

pp molto rall.

pp

Topic No. 13

Daisies

SECTION I: *THE TALK*

LOOK at the bunch of little white daisies we have! There are enough for us all to have one each to look at. Everybody knows the daisy. It grows everywhere—in the fields, in our gardens, by the wayside, beside the railway.

It is our commonest flower—and one of the prettiest. Look at its golden heart and the lovely silver-white petals all round. Turn your daisy upside-down and see if it has pink-tips to its petals. Yes! It has. Aren't they pretty? Perhaps the fairies come along with their paint-pots and dab the pink there!

The daisy opens its golden eye as soon as daylight comes and the sun shines in the sky. Its name means "Day's eye"—isn't it a pretty name? *We* say "Daisy," not "Day's eye"—but sometimes we will think of what the name really means, when we say it, and imagine hundreds of little "day's eyes" opening all over the fields and hillsides!

The daisy shuts its golden eye as soon as the sun sinks in the sky. If a storm blows up, and the sun hides behind the clouds so that the world becomes dark and gloomy, the little daisy shuts her eye again and does not open it until the clouds have gone. She only likes the sunlight and bright days. She does not like the rain to spoil her pretty yellow centre.

How does she shut her eye? She closes her silver-white petals over it until her head looks like a little round ball on a green stem. All the daisies close together—and then, when the sun shines, they all open again, unfolding their petals slowly—so slowly that we cannot see them moving! One day perhaps you will have time to watch a daisy opening—that would be a lovely thing to see if we have enough patience.

The daisies like to grow among grass. Where there is grass, there we shall be sure to find daisy plants. They grow low down in the grass. and even if we tread on them by accident they do not seem to mind. They bob up again as cheery as ever. Their leaves are set in a dear little rosette, flat to the ground. They push away the grass so that there may be plenty of room for themselves. A good many tiny daisy buds spring

TWO YEARS IN THE INFANT SCHOOL

up from the middle of the flat leaves. Next time you are in the fields, look at the little circle of leaves and see how they keep back the grass from growing over the flowers.

When do we find the first daisies? In the spring-time! They push up their little heads and open wide to the sun. They flower all the summer and right into the autumn days too. Sometimes we can even find a daisy blooming at Christmas-time! It must feel rather cold then, for there is very little sunshine in December.

Daisies come up year after year. Nobody plants them, as we plant flowers in the garden. They just grow up each spring, sleep in the winter-time, and then flower again the next spring. Little new plants grow from the old plant, and sometimes daisy seeds blow here and there, and get buried in the ground. Then up comes another tiny daisy plant and gives us more of the dear little flowers we love.

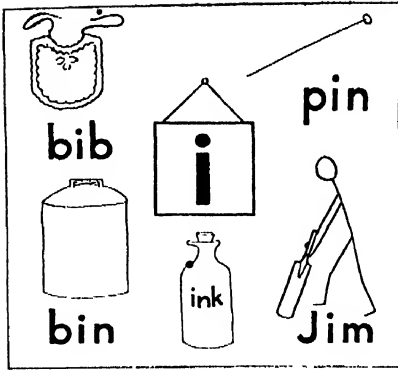
We often pick daisies in the field, and make daisy chains of them. They look so pretty! When we have finished wearing our chains we can pull them to pieces and pop the daisies into a little bowl to have a drink. They will like that.

Sometimes we find the big ox-eye daisy in the fields in summer. It grows by the hundred together and looks very lovely. It is quite different from the little common daisy, for it has a tall stalk, ragged leaves, and a much bigger flower. (In Canada this is the common daisy, and children living there will naturally take that daisy as their example.)

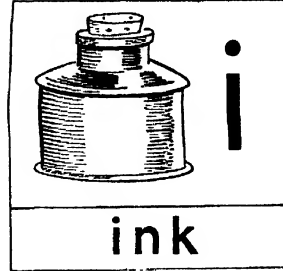
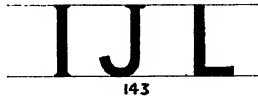
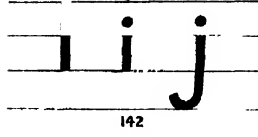
The children in the picture are picking the little daisies to make into a daisy chain—but you can see some lovely clumps of ox-eye daisies too. Perhaps they will pick some of those to take to school and put on the window-sill! Do you think they will?

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

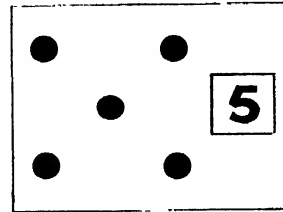
- (1) **L**ET each child tell the name of a flower she knows.
- (2) Ask the children what the daisy is like. Let them talk about the little flower, with its golden eye and white rays, and its cousin, the big tall daisy.
- (3) What does the daisy do when the sun is behind the clouds or when it is setting?
- (4) Let them tell how it goes to sleep when rain is coming. Why?
- (5) How does it get its pretty name of daisy or day's eye?
- (6) Let children tell where they find daisies.
- (7) Let them tell what games they can play with them—making daisy chains, etc.
- (8) When does the daisy plant begin to flower?
- (9) Let the little ones talk about the children in the coloured picture and tell what each is doing. Let them give the children names.
- (10) Let them retell parts of the stories and act them.
- (11) Teach these rhymes :



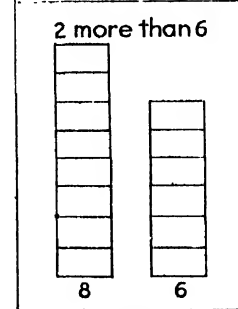
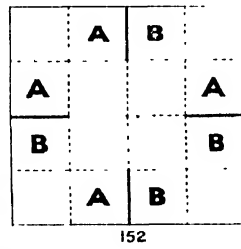
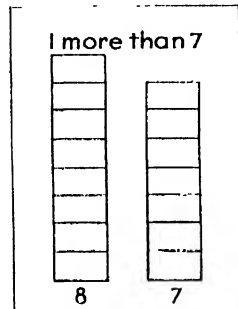
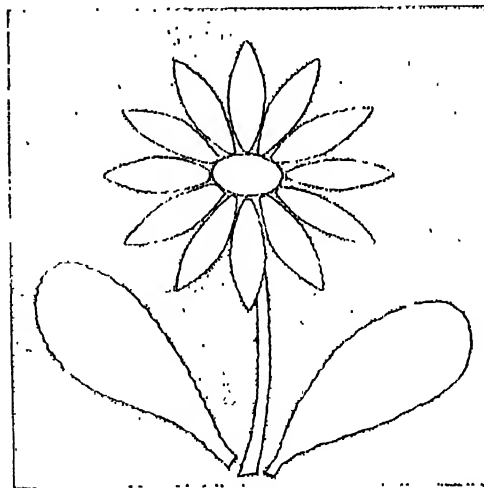
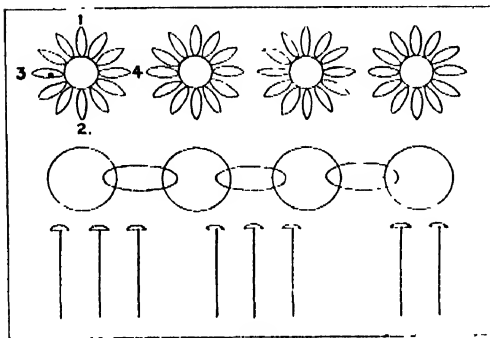
141



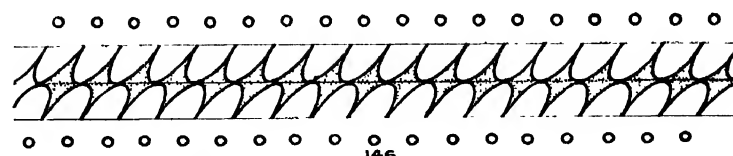
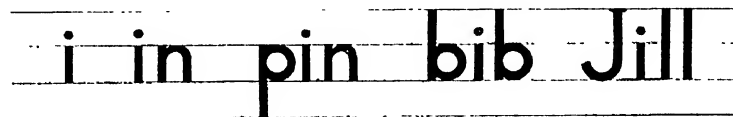
144



147



148



FIGS. 141-152.

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(1)

Tell the children to listen to what one of the daisies is saying in the picture.

THE DAISY SPEAKS

I'm a pretty little thing,
Always coming in the spring;
In the meadows green I'm found
Peeping just above the ground;
And my stalk is covered flat
With a white and yellow hat.

(2) DID YOU EVER ?

Did you ever see the daisies nod,
Daisies nod, daisies nod,
Did you ever see the daisies nod,
On a summer morning ?

(This is a valuable little rhyme for teaching the short sound of *i*, *e* and *o*, *did*, *ever*, *nod*; the word *see* with two *e*'s that they have already learnt and the consonant sounds *d*, *n*, *s* and *m*. Point these out to the children when they hear the rhyme.)

(3)

Ask the children what becomes of the daisies in winter, then read them this rhyme.

WHERE DO ALL THE DAISIES GO ?
Where do all the daisies go ?
I know, I know!
Underneath the snow they creep,
Nod their little heads and sleep,
In the spring-time out they peep;
That is where they go!

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds and Phonics*

(a) **L**ET the children inhale deeply, lips closed, raising arms to shoulder level outwards; then let them exhale in imitation of an engine—sh-sh-sh.

(b) Teaching the sound of short *i*. Remind the children of the sound of *i* in *in*. Write on the board these phrases and read them to the children: *in* the fields, *in* the meadows, *in* the morning. Let the children think of all the places they can be in: *in* school, *in* the house, *in* the kitchen, etc.

Help them to find other words beginning with this sound: a little girl's name—*Isobel* something with which we write—*ink*; sometimes we do not feel well—we are *ill*.

Show the picture card Fig. 141. Read the words to the children. Let the children read or say the words and try to notice how they say *ī*.

Write the word *pin* on the board. Let the children sound the first letter *p*; then try to say the next sound which is short *i*. Then let them sound *n*. Let them do the same with: *bib*, *bin*, *Jim*. Perhaps the children will notice that we make the short *i* sound with open lips, and we do not use our tongues or our teeth to help us make it.

(c) Show them the card with pictures for letter *e* (Fig. 93, Topic 9). Let them say these words; compare and contrast the two sounds, *in*, *egg*.

(2) Word Recognition

Again show them the card with "I have" on it (Fig. 132, Topic 12). Let the children read the words.

Tell the children you are going to write on the board something that each child has at home.

Then ask a child, "What have you at home?"

The child may reply, "I have a teddy bear."

Tell them you will write on the board what Jack says, and write the sentence.

Then ask the children or individual children to read it to you.

The teacher gets other sentences from the children in the same way:

I have a dog.

I have a ball.

Leave two or three sentences on the board for a day or so. Choose the most valuable sentences for teaching purposes, for example:

I have a bib.

Let the children notice in this sentence the difference between a big *I* and a little *i*. It is rather early at this stage to dwell too much on the two different sounds of *i*. Bright children can be told that sometimes *i* sounds like its own name *I*, and sometimes it sounds like the *i* in *ink* or *bib* or *ill*.

(3) The Sentence Method

Get from the children sentences about the daisy. Choose one to write on the board, for example:

In my garden daisies grow.

Daisies are pretty flowers, etc.

The first sentence is the more useful, so print this on the board. Let the children notice the phrase "In my garden." Call attention to the sound of *g* in *garden* and *grow*. Let them look at the picture-sentence cards on the wall and see if they can find any phrase like "in my garden."

Tell the children the story of Jill and her hat. Then show them

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picture-sentence card No. 25 and let them talk about it. What has Jill done to her hat? Read them the sentence at the side:

"Jill pinned some daisies in her hat."

Ask the children in which words they can hear the short sound of *i*—*Jill, pinned, in*. Let them tell the names of the other sounds they know—*j, p, s, d, h*. Tell the children or get them to tell the story of Silly Jim. Then show them picture-sentence card No. 26. Let the children talk about the picture. They will find it very interesting. What has Jim done now? He has spilled the ink. What will Jim say to his mother? What is he saying in the picture? Then read them the sentence slowly:

"The ink is spilled," said Silly Jim.

Let them say the sentence altogether, then let each child read it individually, pointing to the words. See if they can tell every word that has the short *i* sound. They will all recognise the *s* sound in *spilled, said, silly*.

The children will enjoy illustrating these sentences. Revise old cards. Revise these two sentences and see if children can find the words with the *i* sound.

Bobby *is* at the door *ringing* the bell.

It is fun to play horses *in* the garden.

Encourage the clear speaking of each sentence.

Let the children dramatise parts of the story of Jill and her hat and Silly Jim, so that they can bring in their sentences.

(4) Letter Recognition

Show the children again the pictures for letter *i* (Fig. 141), but now emphasise the *look* of the letter rather than its sound. It is an easy letter for the children to make. Draw it on the board for them. Draw also *l* and *j*. See if the children can recognise these letters (Fig. 142).

Draw the big letters *I, J* and *L* (Fig. 143) on the board and see if the children can recognise these letters. Add the letter *i* (Fig. 144) to the Alphabet Frieze.

Give the children simple tests to see if they can recognise all the letters they have learned. For example, let them go round the room and look for big *I* and little *i* or any other letter on the sentence cards.

Tell a child to go to the Alphabet Frieze and bring a certain letter. Give the children letters to match with pictures, for example, *p* with *pig*. Simple tests like the above are often useful for picking out weak children.

SECTION IV: WRITING

THE letter *i* will not need a great deal of practice, so take the opportunity of revising old letters. Give the children the words shown in Fig. 145 to write between lines half an inch apart. Let them say the words as they write them so that they remember the short sound of *i*. They can draw pictures for some of the words, for example *pin* and *bib*.

Writing Patterns

Encourage children to invent writing patterns of their own. They will often think of interesting variations of the ones taught.

Fig. 146 shows a row of joined *i*'s first drawn the right way and then upside-down. The children may be allowed to turn their paper round to draw this second row. The dots add to the decorative effects of this pattern.

Many of the writing patterns already given should be taken again in the second year. The children enjoy them and often get bolder and better results.

SECTION V: NUMBER

(1) **C**ONTINUE teaching the values of figures 1-8; the most useful piece of apparatus is the stair or Tillich's bricks. Put on the board any figures that have been already learned, ask a child to name the figure, and another child to point out the stair to which the figure belongs, or to count the number of beans, sticks, counters, blocks, etc., for which it stands. Frequent testing in this way is of great value. The children who are not sure of the value of the figures continue to use the patty tins with numbers painted at the bottom, and to make number pictures and put the right figures beside them, as in Fig. 147, etc. The quicker children form separate groups and continue exercises that prepare the way for simple addition. (See Topic 10.)

(2) Just as one gives the children opportunities of seeing that 3 and 2 are 5, 6 and 2 are 8, etc., give them also elementary ideas of subtraction.

Give the children 6 counters and a small empty match-box. Let the children place their counters in a line, counting them to make sure there are 6. Then the empty box is placed over one. How many are left? The children count to find out. Let them say how many are left when 1 is taken from 6.

Do this exercise with all the numbers the children know.

(3) Build up the 7 and 8 stair (Fig. 148). Let the children see that 8 is one more than 7; they have learned this already, but now point out that if we take 7 away from 8, 1 is left, and if we take 1 away from 8, 7 is left (Fig. 148).

(4) Next compare the stair of 6 with the stair of 8 (Fig. 148).

Let the children hide 6 and tell how many are left. Then let them hide 2 and tell how many are left.

Compare 8 and 4 in the same way. Point out here that we take away half and leave *half*. (More about the *half* will follow in coming Topics.) Draw on the blackboard a basket of 8 apples, a field with 8 sheep, 8 daisies. Let the children take away 1 apple, 2 sheep, 4 daisies.

8 and 5 can also be compared. Treat 6 in the same way, building up the 5 and 6 stair. Let them hide 5 under a box and tell how many are left. Repeat, hiding 2 and then 4. Compare the stair of 4 and the stair of 6. Use the box again for hiding 4 and 2 respectively.

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Do the same with 3 and 3. Point out that here we take away half and leave half. Children are not able to do work like this until they really understand the value of figures at least up to 6.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of daisies, fields of daisies or children picking daisies.

(2) *Drawing to help Writing and Number* (Fig. 149).

(a) Let the children draw 4 or more big daisies as in Fig. 149. They will draw the petals more easily if they do Nos. 1 and 2 first opposite each other, then Nos. 3 and 4, also opposite; lastly they fill in the petals between 1, 4, 2, 3, 1. Encourage large drawings. See if the children can count the petals.

(b) Let the children draw a chain as in Fig. 149. Ask them how many links.

(c) A row of pins. Let the children draw their pins in groups, for example, 2 groups of 3, and 1 group of 2. How many pins altogether?

(3) *Modelling in Clay or Plasticine*

(a) Daisies, (b) A flat bowl for daisies.

(4) *Paper Tearing*

The white rays of a daisy. Fold an oblong piece of paper (2 in. by 4 in.) into 8 divisions. Tear or cut each ray as shown in Fig. 150. Colour a yellow centre on a piece of brown paper and paste rays round. Draw a green stalk (Fig. 151).

(5) *Paper Modelling*

A basket to put daisies in. Fold a square of paper as shown in Fig. 152. Cut along the dark lines; gum or pin A over B. A handle can be added.

The finished basket is very pretty and can be used for a variety of purposes. At Christmas-time it is useful for sweets or nuts.

SECTION VII: DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

RING a Ring o' Roses. *Song Time* (Curwen).

The children sing the words while they dance round in a ring. They keep their hands joined until the end, then they all sneeze and fall down. For variety the children can dance round in pairs, tumbling down for the last line.

(2) *Rhythmic Exercises*

Any of those already given—especially prancing and galloping horses. (Topic 10.)

Let the children walk round to music, clapping their hands at the same time.

(3) *Playground Games and Exercises*

Another way of playing the Bear game. Mr. Bear is on all fours in his den, the rest of the children are outside. Mr. Bear's den is a square drawn in chalk in the middle of the playground. Mr. Bear may pretend to be asleep or may prowl about in his den. The children stand all around the den and ask, "Are you asleep, Mr. Bear?" If the bear growls they repeat the question, but when Mr. Bear shouts "Yes" and jumps up, the children run for home, which is along one side of the playground. They are chased by Mr. Bear. Those caught join the bear in his den and help in the chasing. Little ones enjoy this game because they enjoy acting the part of the bear and growling.

(4) *Songs*

- (a) "Ring a Ring o' Roses." *Song Time* (Curwen).
- (b) "Ring a Ring o' Roses." On page 191.
- (c) "The Daisy." On page 192.

SECTION VIII: *STORIES*

ISABEL'S NECKLACE

(STORY FOR COLOURED PICTURE)

ISABEL was very proud. Her auntie had given her a necklace for her birthday, and she was very pleased with it. It was made of beads and they had been cleverly threaded to make lots of tiny pink daisies.

"Oh look, Mummy!" said Isabel, in delight. "My necklace is just like daisies! I shall wear it always!"

And then one day, when she was coming home from school through the fields, Isabel lost her lovely daisy necklace! Wasn't it a pity?

Her mother noticed that it was gone.

"Have you put your necklace away, Isabel?" she asked. "You are not wearing it to-day!"

"Oh Mummy!" said Isabel, feeling round her neck. "It's gone! I didn't put it away—I must have lost it! Oh, what shall I do?"

"Well, you must look for it," said her mother. So Isabel hunted and hunted—but she couldn't find it anywhere. She was very unhappy. She sat down on a chair and began to cry.

Just then there came a knock at the door. Mother opened it. Outside were Ian, Joan, Hilda and John.

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"Please can Isabel come and play with us?" they asked. Then they saw her crying and stared very hard.

"Has Isabel been naughty?" said Ian.

"No," said Mother. "She has lost her daisy necklace."

"Oh, Isabel, don't cry!" said Hilda, running up to Isabel and putting her arms round her. "Come into the fields with us and we will make you a daisy-chain necklace out of *real* daisies."

"I don't want a daisy chain, I want my own necklace!" wept Isabel.

"Oh, don't be a baby," said Mother. "Dry your eyes and cheer up, there's a good girl! You will look very nice wearing a daisy-chain necklace!"

So Isabel was a good girl and wiped her eyes. She ran off with the other children and very soon they were in the daisy field. What a lot of daisies there were! The grass was quite white with them. Away in a corner were big clumps of the tall ox-eye daisies, and the children said they would pick some of those to take to school next day.

"Now we will make Isabel a fine long daisy chain!" said Joan. "Pick the biggest daisies you can see, everybody, especially those with pink tips, because they are the prettiest. We will soon make Isabel forget that she has lost something precious!"

So they picked some beautiful daisies and then Joan and Hilda sat down to make a daisy chain. What a fine one they made! You should have seen it! They put it round Isabel's neck and it hung down to her waist! Then they made a smaller one and fitted it round her neck. She did look pretty!

"You are very kind to me!" she said. "I will go and pick you some of those tall ox-eye daisies over there!"

She ran off and was soon happily picking a big bunch for the others—and then, suddenly, she saw something there that made her stare in surprise. What do you think it was? Guess!

It was the pretty daisy necklace she had lost! There it lay among the ox-eye daisies! Isabel had dropped it there when she had run after a butterfly that morning on the way back from school.

"Oh! Oh! Here's my own necklace!" she cried in joy. "Look! Oh, how happy I am!"

So home went Isabel wearing *three* daisy chains—two that the children had made her, and one of her very own. Mother was *so* pleased!

"What a good thing you dried your eyes and ran off to the fields like a good girl, instead of crying at home!" she said. "You wouldn't have found your necklace if you had stayed in the corner crying!"

"I've one, two, *three* necklaces now!" cried Isabel, and she danced round her mother in delight!

JILL'S GOOD IDEA

(STORY FOR PICTURE-SENTENCE CARD NO. 25)

ONE day Mrs. Brown asked Jill if she would like to go to tea with her. Mrs. Brown had no little girls or boys in her house, for they were all grown up—but Mrs. Brown was very nice indeed, and Jill thought she would love to go.

"I must wear my best dress to go to Mrs. Brown's house, Mummy," she said. "Mrs. Brown always looks so nice, and she always smells so nice too. I want her to think I am nice as well."

So Mummy put Jill's best frock on. It was a pretty dress, made of blue silk, and it had little yellow buttons all down the front. Jill was very proud of it.

She set off down the path to go to Mrs. Brown's—and what do you think happened? A great big dog came running up to her, jumped up, and put his muddy paws all over Jill's beautiful blue silk frock!

"Oh, you naughty, naughty dog!" cried poor Jill, looking at her spoilt frock. "You have made my dress all muddy! I can't possibly go out to tea like this!"

She ran back to her mother in tears. But Mother said, "Never mind! You have a clean school frock which looks very nice. Put that on."

So Jill put it on—but she didn't like it nearly so much as her other one. She set off again, and ran through the park to go to Mrs. Brown's. She did wish she had on something really nice.

As she ran through the park she noticed what a lot of daisies there were in the grass—and such a good idea came into her head. She would pick some and put them into her hat! Then she would look very smart!

So she picked a great many daisies and put them into the little basket she was carrying. Then she went to a seat and took off her hat.

Jill pinned some daisies in her hat, and dear me, how fine they looked! Jill put it on again and ran off to Mrs. Brown's in joy.

"Why, Jill, how nice you look!" said Mrs. Brown. "How pretty your hat is!"

"I had on my best frock but a dog spoilt it," said Jill. "So I thought I would make my hat pretty instead!"

"How nice of you!" said Mrs. Brown. "Come in to tea. There are chocolate biscuits and a jam sandwich."

What a lovely time Jill had—and when she went home she pulled all the daisies out of her hat and popped them into water.

"You shall have a drink because you made my hat look so pretty!" she said. Wasn't it kind of her!

TWO YEARS IN THE INFANT SCHOOL

SILLY JIM

(STORY FOR PICTURE-SENTENCE CARD No. 26)

JIM was a silly little boy. He always thought he was much cleverer than anybody else.

One day he wanted to write a letter in ink but his mother said no. "You only write in pencil at school," she said. "You are not clever enough yet to write in ink."

Jim was cross. He frowned and ran into the dining-room. He saw the ink-stand on the table with the blotter beside it.

"I *will* write in ink, then Mother will see she is wrong!" he said. "I will write very well in ink."

But the ink-stand had no ink in it. It was empty. Jim knew where the big ink-bottle was kept. He got it out of the cupboard. He ran to the table with it and began to fill the ink-stand. Soon it was done. Then he took a pen and dipped it into the ink.

And what happened next Jim didn't really know! The pen spluttered ink all over the table—Jim took up the blotter to dry it, and it knocked over the ink-bottle! The ink ran over the table in big blots, and splashed Jim! Then the bottle fell to the floor and made an inky mess on the pretty red carpet.

"Oh! Oh! The ink is spilled!" said Silly Jim—and his mother came running into the room. She *was* cross!

"I told you that you were not clever enough to use ink!" she cried. "See what you have done, you naughty boy! Go upstairs and take off your inky suit—and get into bed for the rest of the day! You will be out of mischief then!"

And that is where Silly Jim is now. I don't think he will use ink again yet, do you?

RING A RING O' ROSES

CECIL SHARMAN

Rather fast but gracefully

Key F $\parallel m :- :s \parallel l :- :s \mid m :- :r :- :r \mid m :- :s \parallel l :- :s \mid$

VOICE *mf*
Ring a ring o' ro - ses, A gar - den for the

PIANO *mf*

$\parallel m :- :r :- :r \mid f :- :s \mid m :- :d \mid f :- :s \mid m :- :r :- :m \mid d :- :l, \mid$ *pp slow down*

po - sies, Here's the grass so soft and sweet, Where we all fall

p *pp*

$\parallel r :- :m \mid d :- :r \mid m :- :s \parallel l :- :s \mid m :- :s \parallel l :- :s \mid$ *mf rather fast, increasing speed to the end*

down to sleep. Ring a ring, a ring a ring, a

mf

$\parallel m :- :s \parallel l :- :s \mid d' :- :l :- :l \mid d :- :l :- :l \mid : : l :- :l \parallel$

ring a ring o' ro - ses.

p

THE DAISY

CECIL SHARMAN

Simply
Key D

VOICE

PIANO

f | *s* . *s* : *m* . *s* | *l* : *l* . *t* |

I'm a pret - ty lit - tle thing, • Al - ways

p

|| *d'* . *l* : *s* . *m* | *r* : *m* . *r* | *d* . *r* : *m* . *s* | *d'* : *t* . *l* |

com - ing in the spring; In the mea - dows green I'm found Peep - ing

|| *r'* . *t* : *l* . *t* | *s* : *f* . *m* | *r* . *m* : *f* . *l* | *m* : *r* . *m* |

just a - bove the ground; And my stalk is cov - ered flat With a

|| *f* . *l* : | — : *t* | *d'* : | : ||

white and yel - - low hat.

pp

Topic No. 14

The Hen and Her Chicks

SECTION I: *THE TALK*

“**C**LUCK! Cluck! Cluck!” We have often heard a hen make that noise, if we have kept hens at the bottom of our garden, or have walked by a farm. It is a nice, comfortable noise, sometimes soft when the hen is looking about for a tit-bit and talking to herself about it, sometimes loud when she is calling to her chicks.

The cock makes a different noise when he crows. Have you heard him? “Cock-a-doodle-DOO!” he calls, and stands on his tiptoes, stretching his head up as he crows. You can see the cock in the picture standing on the wall, telling everyone about his family below.

Look at the little family. There is the kind, fat mother hen with her brood of baby chicks. Most of them are yellow, but there is a black one, and one that is half yellow and half black. They run about after their mother all day long. When she scratches up some little tit-bit she thinks they will like, she calls to them—“Cluck, cluck, cluck!” They know what that means, and they all scurry to her, trying to be the first one.

Sometimes the mother hen thinks there is danger about—perhaps a big rat slinking by the wall, looking for a chick to eat. Then she clucks loudly to her chicks again and they know quite well that this time she is not saying “Come, I have a tit-bit for you!” but “Come! There is danger near!” Then they all rush to her and hide under her wings. She can cover all the little chicks with her fluffy feathers. After a while first one little head peeps out and then another. “Cluck, cluck!” says the mother. “You can go and play now. The rat has gone!” Then out they all run again.

Where did the little chicks come from? They came from eggs laid by the mother hen. She sat on them for three weeks and kept them warm. Each morning the farmer’s wife lifted her off the nest for a few minutes and gave her a good meal and some fresh water to drink. The hen did not like to leave her eggs for long, for she knew that if they got cold the little chicks inside would die. They had to be kept as warm as her feathers could keep them. Sometimes she turned the eggs over with her beak to get the underside warm too.

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Usually the hen is given thirteen eggs to sit on. It does not often happen that all the eggs hatch into chicks. One or two may be bad, or the chicks may die in the eggs. This is why we say "Do not count your chickens before they are hatched!"

Perhaps nine or ten hatch out. The mother is so pleased to see the eggs break and little chicks scramble out. It is not long before they can follow her about everywhere and learn to obey her when she calls. They grow fast, and call "cheep, cheep, cheep!" as they run on their sturdy little legs. At night they run to the mother hen and she takes them to the coop, where they sleep warm and safe under her big wings.

Look at the big cock. He is a fine bird! He has some lovely tail-feathers that droop gracefully. Do you see his strong beak? Look at his red comb too, on the top of his head. Under his beak is another red piece, called the wattle. Look at his feet. He has big, strong claws. What does he use them for? He uses them to scratch in the ground, and when he finds a tit-bit he calls to the hens to come and eat it.

Each morning the farmer's wife comes to the hen-house and looks into the nests there for the eggs that the hens have laid for her that morning. She takes them away and sells them in the market. We buy them from the shops, and eat them for breakfast. We like to eat eggs, for they taste so nice and are very good for us. They are a pretty oval shape and are white, cream or brown. We have to be careful if we carry eggs home from the shops, for they break easily. They are very brittle indeed. If we drop one it will smash to bits, like Humpty-Dumpty!

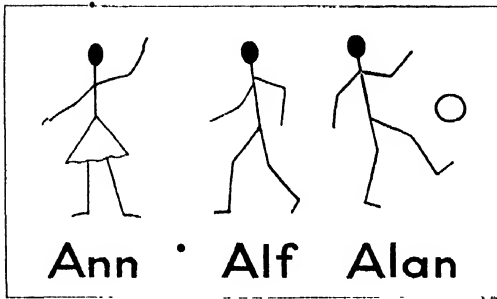
A hen's eggs are bigger than the eggs of the little hedgerow birds—much bigger than the eggs of the thrush, the hedge-sparrow and the robin, about whom we heard a few weeks ago. They are the same shape—a pretty oval. Most birds' eggs are this shape because they fit into a nest better, and so can be easily covered by the mother bird's wings.

The little chicks have a happy time. Their mother takes them for walks, helps them to scratch for food and keeps them safe if any enemy is near. She looks after them for many weeks—and then, when they are old enough to look after themselves, she lets them go their own way.

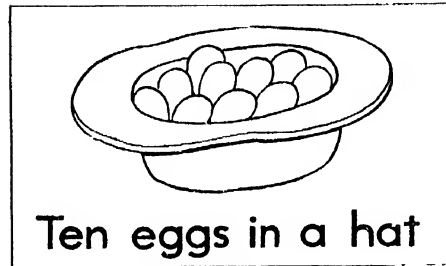
"Cluck, cluck, cluck!" she says. "You are grown-up now! Be good and sensible, and you will be safe and happy!"

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

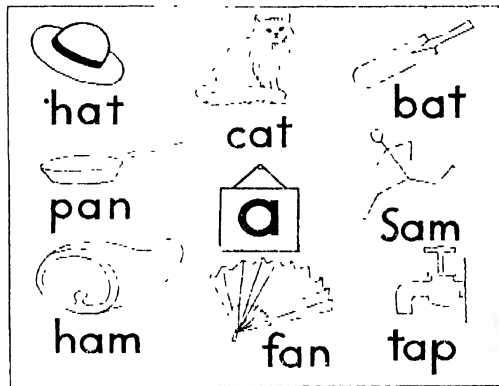
- (1) ASK the children what people often have to eat at breakfast time. Eggs. How does mother use eggs?
- (2) Show them a hen's egg and let them tell how it differs from the eggs they talked about in Topic 9. What shape are eggs? Oval. Why? They break easily—teach the word *brittle*.
- (3) What is mother hen like? What does she say?
- (4) What is the cock like? What does he say?



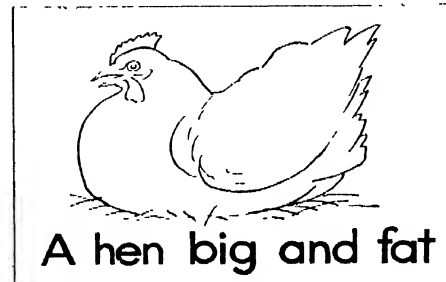
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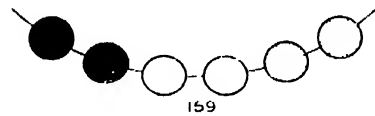
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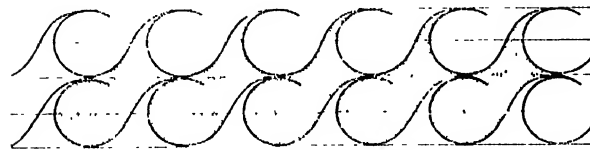
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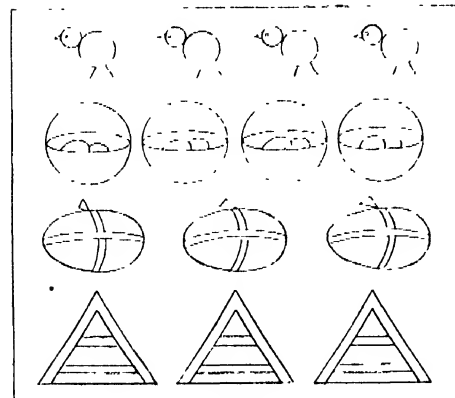


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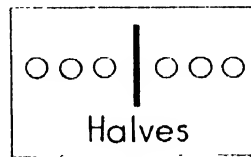
This is a chair

This is a table

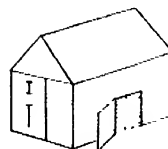
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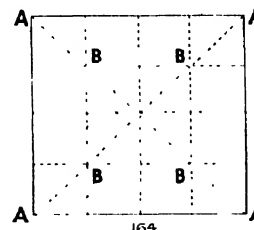
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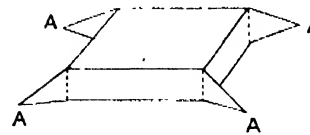
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163



164



165

FIGS. 153-165

TWO YEARS IN THE INFANT SCHOOL

(5) What is there inside the egg? Let the children tell about the golden yolk and the white.

(6) Where does the hen lay her eggs? How does she take care of them? How does the chick come out of the shell?

(7) Let them tell how the mother hen looks after her chickens. She takes them for walks, she shows them how to scratch for food, she lets them sleep under her wings to keep them warm, she calls to them to warn them of danger.

(8) If there is time let the children talk about the Easter eggs they see in shops at Eastertide.

(9) Let the children look at the coloured picture. What colour are Mrs. Hen's feathers? How many chickens has she? What is Mr. Cock doing? Let the children come out and point to his comb. Make sure they understand as many words as possible by letting them come out and point exactly to the thing the word stands for—for example, *beak, tail feathers, claw*, etc. The picture can be made a valuable source for language work.

(10) One little chicken is running away. Where is he going? What will become of him?

(11) Teach these rhymes:

(1)

Higgledy-piggledy,
My black hen,
She lays eggs
For gentlemen;
Sometimes nine,
And sometimes ten,
Higgledy-piggledy,
My black hen.

(Tell the children to notice the short sound of *e* in *hen, ten, men.*)

(2)

The children will enjoy acting this rhyme. One child can be the clucking hen, one the cock, and twelve of the smallest children the chickens.

THE CLUCKING HEN

"Will you take a walk with me,
My little wife, to-day?
There's barley in the barley-field,
And hay-seed in the hay."

"Thank you," said the clucking hen;
"I've something else to do;
I'm busy sitting on my eggs,
I cannot walk with you!"

“ Cluck! Cluck! Cluck! Cluck! ”
 Said the clucking hen;
 “ My little chicks will soon be hatched,
 I’ll think about it then.”

The clucking hen sat on her nest,
 She made it in the hay;
 And warm and snug beneath her breast
 A dozen white eggs lay.

Crack, crack went all the eggs,
 Out came the chickens small!
 “ Cluck! ” said the clucking hen,
 “ Now I have you all.”

“ Come along, my little chicks,
 I’ll take a walk with you.”
 “ Hello! ” said the barn-door cock,
 “ Cock-a-doodle-doo! ”

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) **L**ET the children inhale deeply with closed lips, hold their breath while the teacher counts three, then exhale very noisily to the sound—*sh sh*. Repeat.

(b) Revise the sound of *e*.—Let the children practise saying the word *egg*. Tell the children to drop the lower part of their mouth (the lower jaw) and keep their tongue down. Let them watch the teacher’s mouth as she says *egg*. Get from them by suggestions, words with the short *e* sound—*hen*, a boy’s name *Ben*, *ten*, *pen*, *den*, *men*.

(c) Teaching the sound of short *ä*.—The children have already met *a* in the phrases *at* the door, *at* the window. They have also seen it on the Alphabet Frieze (*A*, apple, see Topic 2), but many of them will not be very familiar with this sound. If one day they are to become independent readers and tackle new words, continual drill in easy phonics is essential.

Remind the children of the sound of *ä* in *apple*. Draw an *ä* on the board and let the children say the first bit of the word *apple*. Ask for the names of any children in the class that begin with this sound. There may be an *Alan* or *Alice*, or *Ann*. Draw some pin people on the board and give them names for the children to read (Fig. 153).

. Let them notice how the mouth is wide open for the first sound.

Show the children the pictures on Fig. 154 for the letter *a*, or draw them on the board. It is sometimes a good plan to draw the *a* in red. See how many words the children can read by sounding the letters. Print the words only on the board for children to read. These words

TWO YEARS IN THE INFANT SCHOOL

can also be printed on a card and hung up in the room. Show the *i* card (Fig. 141, Topic 13), and let the children read the words and compare and contrast the two sounds—*ă* and *î*—*at* and *in*.

(*d*) Another day revise the *e* card (Fig. 93, Topic 9) and again compare and contrast the sounds *ă* and *ě* in *apple*, *egg*.

(2) Word Recognition

It is a great help for the best division if the teacher fixes printed labels like those in Fig. 155 to various objects in the room. Children will like to bring these cards to their teacher to read. Let them notice the short *i* sound in *This is*.

Revise the words and phrases already given.

(3) The Sentence Method

Get from the children interesting sentences about the hen and her chickens, or about the cock, or eggs. Choose the most suitable one to write on the board. Several more can be written for the best group to read—for example:

In the morning the red cock crows.

It is also a good plan to get from the children the lines they like best from "The Clucking Hen." The following are very suitable for the blackboard or an extra picture-sentence card:

Come along, my pretty chicks,
I'll take a walk with you.

Tell them the story of Ann and her little chickens. Then show them picture-sentence card No. 27. What is Ann doing? Let them talk about the picture and count the chickens. Then read them the sentence:

"Ann has ten chicks in her hat."

Let them notice the *ă* sound in *Ann*, *has*, *hat*, the *ě* in *ten*, and the phrase *in her hat*. Let the children dramatise part of the story. Tell the story of "What Happened at the Breakfast Table." Then show them the picture of Ann and Ben at the breakfast table. Let them talk about it. Let them talk about the food they have for breakfast. What is Ben saying? The sentence tells us:

"Eggs, apples, milk, bread and butter for breakfast," said Ben. Teach this sentence in the usual way. It is a very useful sentence.

What surprise did the children get? Let them dramatise the story, bringing in the sentence. Revise sentences already taken. See if more children can read the sentences without the help of the pictures—that is, use the sentence strips given with Topics No. 4 and No. 8, and those shown in Sheet No. 3, page 206B.

(4) Letter Recognition

Revise all letters taken with the children.

Let the children tell:

(*a*) What the chickens say—*peep*, *peep*. Let one child come out and

write on the board the letter that stands for the first sound in *peep*. Do the same with these sounds:

- (b) The dog says *Bow, wow*. *b* and *w*.
- (c) The cat says *Meow*. *m*.
- (d) The sheep says *Ba-ba*. *b*.
- (e) The little pig says *Wee, wee*. *w*.
- (f) The watch says *Tick, tick*. *t*.
- (g) The hen says *Cluck, cluck*. *c*.
- (h) The cock says *Cock-a-doodle-doo*. *c, d*.

Say these words in turn to the children, and choose a child to come and write on the board the first letter he hears—in, *apple*, *ink*, *every*, *Ann*, etc.

SECTION IV : WRITING

(1) **C**ONTINUE inset writing with the backward children or newcomers. Encourage the children to make patterns with their geometrical shapes. The quicker and more intelligent children, however, soon grow weary of geometrical shapes; animal shapes, etc., appeal to them more.

(2) Let the children practise individual letters and words. Some will like to try sentences. Let the children copy the words in Fig. 156 and draw the illustration for them. Let them say the words as they write.

(3) They will also enjoy writing the words in Fig. 157 and drawing the picture of a hen.

Writing Patterns (Fig. 158)

Let the children draw any they like. Show some patterns to those that need it. Fig. 158 is a difficult pattern, suitable for the more advanced children. Let them fold their paper to get guide lines. They begin on the bottom line and say "up" as they write. This brings them to the top crease. Then they say "over" as they bend the line over a little, and then "Back, down, around." Then again "Up, over, back, down, around," etc. The children's patterns will vary greatly from the one shown, but many children will get some good curves.

SECTION V : NUMBER

(1) **C**ONTINUE work with numbers 1-8.

Give the children beads of different colours. Let them thread them in 2's (Fig. 159), using 3 different colours only. Let them begin by picking out 2 beads of the same colour, and, putting them on their mill-board, draw a circle around them. When they have three such 2's as in Fig. 160, they can begin to thread them.

Let them thread 8 beads in the same way using 4 different colours.

Show the children 6 pennies. Let them count them. Divide them among 3 children. Now each child has 2 pennies or twopence. Ask how many twopences in 6 pennies.

TWO YEARS IN THE INFANT SCHOOL

Let 2 children come out in front of the class. Let a third child take 6 pencils and divide them equally between the two. How many has each child? Which has the most? They both have *the same as* each other. Teach the words *as much as*, *the same as*, and *equals*.

Draw 6 pennies. Let a child draw a line dividing them in halves. What is half of 6? The brighter children may be able to express the numbers in this way:

3 is half of 6 (Fig. 161). One 3 is as much as the other 3.

One 3 is equal to the other 3.

Half of 6 is the same as 3.

Half of 6 equals 3.

Half of 6 is 3.

(2) Treat 8 in the same way, giving a child 8 counters or pennies and letting him divide them among 4 children. Then have them divided between 2 children. Give the children plenty of practice in halving a certain number (choose even numbers, 2, 4, 6, 8) of counters, beads, pencils, etc. etc. Little ones quickly learn what half a cake means, half an apple, or half a sheet of paper, but half a number of separate things is a more difficult idea, as for example: half of 8 apples, half of 6 counters.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of the hen and her chickens, or a breakfast table.

(2) *Drawing to help Writing and Number* (Fig. 162).

- (a) Let the children draw a certain number of chicks.
- (b) 4 baskets with 2 eggs in each. How many eggs altogether?
- (c) 3 or more large Easter eggs tied with ribbon.
- (d) 3 or 4 hen houses.

(3) *Modelling in Clay or Plasticine*

An egg-cup with an egg in it.

(4) *Paper Tearing*

A basin of eggs. Let the children first tear out a basin and colour it, then tear out the eggs.

(5) *Paper Modelling*

(a) A fowl house. This can be made in the same way as the stable for the horse (Figs. 112 and 113, Topic 10), but instead of the two openings cut a door, as in Fig. 163.

(b) A table-cloth (Figs. 164 and 165). Fold a square of paper as shown in Fig. 164 into 16 squares. Fold along AA as in Fig. 164.

B, B, B, B forms the top of the table-cloth (Fig. 164). Bend and crease the lines AB. Fig. 165 shows the finished table-cloth. Let the children model something to go on it.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children act the rhyme "The Clucking Hen." (See Oral Composition and Language Training Section, pages 196-197.)

(2) *Rhythmic Exercises*

Revision.

(3) *Playground Games*

Fox and chickens.

Draw four (or, if necessary, six) chalk squares anywhere about the yard, large enough to accommodate all the class. In each square is a hen and her chickens. The squares are their Homes. When the whistle blows, the children run quickly from one Home to another, the hen clucking and the chicks saying *peep, peep*. The teacher, who is the "fox," stands between the Homes and touches as many children as she can. Those who are touched are caught and therefore out of the game. The game can be repeated until only a few children are left uncaught.

(4) *Songs*

(a) The Nursery Rhyme "Humpty Dumpty." Teach the children this rhyme. The words and music are in *Song Time* (Curwen). One child can be Humpty Dumpty and sit on a chair for the wall. At the words "Great fall" he tumbles off the chair. At the second line the king's horses and king's men come riding up.

As a variation half the children can be Humpty Dumpty—sit on chairs, fall off—the other half come marching up at the end of the rhyme.

(b) The song on pages 205-206, "The Clucking Hen." This is a long song, and if the children cannot manage it all, teach the first two verses.

SECTION VIII : *STORIES*

LITTLE CHEEP-CHEEP

(STORY FOR COLOURED PICTURE)

ONCE upon a time there lived a big mother hen called Mrs. Cluck. She had sat for a long time on thirteen eggs, and when at last they hatched into tiny chicks, she was full of joy.

"Cluck, cluck!" she called to the farmyard. "Come and see my family!"

TWO YEARS IN THE INFANT SCHOOL

The cow peeped over the wall. The duck came waddling up. The goose peeped through the gate with the pig, and the turkey popped his head through a hole in the wall to see.

"A fine family!" mooed the cow. "I see ten chicks!"

"All yellow except two!" quacked the duck.

"One is black and one is yellow and black!" cackled the goose.

"Cheep, cheep, cheep!" cried one little chick, in a high voice.

"Cluck, cluck!" said his mother. "Your name shall be Cheep-Cheep!"

Cheep-Cheep was a clever little chick. He learnt to run to his mother as soon as she called to the chicks, and usually he was first to get the tit-bit she had found for them. He always got the warmest and most comfortable place under her wings at night, and he knew quite well how to poke his head out of her feathers to see if it was time to wake up.

After a while he began to get tired of having to keep close to his mother.

"I wish I wasn't a chick," he said to his mother. "I'd like to be a cow."

"Cluck, cluck, what nonsense!" said his mother. "Keep close to me!"

But the little chick ran away. He squeezed himself under the gate, and ran into the field where the cows were. "Cheep, cheep!" he cried to the cow. "I don't want to be a chick. I want to be a cow."

"Well, you must learn to moo like this," said the cow, and she gave such a loud MOOOO that the little chick was frightened and fled away. He ran to where the pig was rooting in the sty, and called to him.

"I don't want to be a chick. I want to be a pig."

"You must grunt like this, then," said the pig, and he grunted loudly. "And you must root about like this!" He pushed his snout into the mud and threw some all over the chick.

"Horrid creature!" said the chick and ran away. He went to the ducks that swam on the pond.

"I don't want to be a chick!" he called to them. "I want to be a duck!"

"Then you must learn to swim like this!" said the ducks, and they swam off at such a speed that they made a big wave—and it came up to where the little chick was standing and swept him off his feet. Cheep-Cheep was quite wet through. He fled back to his mother, cheeping loudly.

"I am frightened, and muddy and wet! I don't want to be a cow, or a pig, or a duck! I want to be a chick!"

"Well, that's just what you *are*!" said his mother, pecking him to clean off some of the mud. "Now stay with me and be sensible. Little chicks that run away may get caught by cats!"

"Cheep-cheep-cheep!" cried the little chick in fright, and he crept under his mother's wings for shelter and warmth.

He grew up into a fine cock, and you can hear him any day crowing, "Cock-a-doodle-doo! Keep near your mother, little chicks! Cock-a-doodle-doo!"

ANN AND HER CHICKS

(STORY FOR PICTURE-SENTENCE CARD NO. 27)

MOTHER gave Ann some lovely brown eggs to put under the big red hen. The hen was in a coop, so that she could not leave her eggs unless Ann allowed her to. If the eggs got cold, the baby chicks inside might die.

One day the eggs hatched out into little yellow chicks! How pleased Ann was! She ran to tell her mother, and Mother came to look at them.

"The old hen will look after them well," she said to Ann. "Remember to scatter food twice a day, and to count your chicks each time so that you may be sure they are all there!"

One morning the sun was very hot and Ann put on her big shady hat. She played about the garden, and soon her head felt very hot indeed.

"I'll go and play at dolls in the shade," said Ann. "Then I can take off my hat."

So she threw her hat on the ground and went to play with her dolls under the trees. But after a while Mother called to her. "Ann! Ann! I want you to go to the dairy for me and buy some cream."

Ann ran to her mother. "Where is your hat?" asked Mother. "You cannot go out in the hot sun without it."

Ann went to look for it—and dear me, whatever do you suppose she found? Look at the picture and see. Ann has ten chicks in her hat. She had thrown her hat near the hen-coop, and all the chicks had come to look at it, wondering if it was something to eat.

"Mother, Mother, come and look!" cried Ann. "The chicks are all in my hat! Oh, do look! I can't turn them out, Mother, they are so pretty!"

So Ann put on an old hat and left the chicks to play with her other one. What a fine game they had!

"It's a nice cosy nest!" they cheeped. "Let's sleep here to-night!"

But when the evening came they ran beneath their mother's wings—and Ann fetched her hat and put it away. "What a funny toy for chicks to play with!" she said.

WHAT HAPPENED AT THE BREAKFAST TABLE

(STORY FOR PICTURE-SENTENCE CARD NO. 28)

IT was Easter-time. Ann and Ben wondered if they would have any Easter eggs. They dressed quickly and hurried down to breakfast.

"What's for breakfast?" cried Ann.

"Eggs, apples, milk, bread and butter for breakfast!" said Ben. "That's what we usually have!"

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It *was* the same breakfast as usual—but dear me, what had happened to the eggs? There they stood in their egg-cups—but they were not a bit like ordinary eggs! They were bright red with yellow lines all round them!

“Easter eggs!” cried Ben. “What fun!”

“Aren’t they pretty!” said Ann. “I’m sure they will taste different too.”

They ate their baked apples, and then they cracked the shells of their pretty eggs. How delicious they tasted!

And what do you suppose they found under their red and yellow eggs? Why, packed away at the bottom of the egg-cups were tiny yellow chicks, little toy ones with beaks and black eyes, tiny feet and a feathered tail!

“Mother has squeezed them there for an Easter surprise!” cried Ben. “Oh, thank you, Mother. I do like my egg and little chick!”

“So do I!” said Ann. “It shall sit on the mantelpiece and look at me!”

And there it is still, with Ben’s chick, as yellow as the real chicks out in the garden!

THE CLUCKING HEN

CECIL SHARMAN

Moderate speed

Key E

VOICE

(Cock-a-doodle-doo)

1. Will you take a walk with me, My
2. Cluck, cluck, cluck, cluck

PIANO

lit - tle wife to - day? There's bar - ley in the bar - ley field, And
said the cluck - ing hen, My lit - tle chicks will soon be hatched, I'll

hay - seed in the hay! Thank you! said the cluck - ing hen, I've
think a - bout it then! The cluck - ing hen sat on her nest, She

something else to do, I'm bu - sy sit - ting on my eggs I can - not walk with
made it in the hay. And warm and snug be - neath her breast a doz - en white eggs

The Clucking Hen (cont)

you.
lay.

8. Crack, crack went all the eggs, Out

D.S. mf

This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a fermata and a repeat sign, followed by the lyrics 'you. lay.' and then '8. Crack, crack went all the eggs, Out'. The piano accompaniment consists of eighth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). A *D.S.* (Da Segno) instruction is present above the vocal line.

came the chickens small "Cluck!" said the cluck-ing hen "Now I have you all,

This block contains the second system of the musical score. The vocal line continues with the lyrics 'came the chickens small "Cluck!" said the cluck-ing hen "Now I have you all,'. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps.

Come a-long, my lit-tle chicks, I'll take a walk with you." Hel-lo! Said the barndoor cock,

This block contains the third system of the musical score. The vocal line continues with the lyrics 'Come a-long, my lit-tle chicks, I'll take a walk with you." Hel-lo! Said the barndoor cock,'. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps.

Cock - a-doo - dle - doo!

This block contains the fourth system of the musical score. The vocal line concludes with the lyrics 'Cock - a-doo - dle - doo!'. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps. A *p* (piano) marking is present at the end of the system.

Topic No. 15

Dandelions

SECTION I : *THE TALK*

WE know the golden dandelion almost as well as we know the daisy. Where do we find it? Everywhere! It grows in our garden, it grows in the fields, along the wayside, anywhere and everywhere! It is like a little golden sun, shining in the grass.

The dandelion is quite different from the little daisy. It is bigger, and it is all yellow, instead of being white, with a yellow centre. Its leaves are different too. Look at them, and see how ragged the edges are—not smooth like the daisies' leaves.

When does the dandelion flower? It shines out in the early spring and goes on flowering until the autumn. We see it all through the summer. It is a beautiful flower. Feel how soft the yellow blossoms are—like softest silk. Look at them closely—how yellow they are—and what a number of petals make up the flower!

The dandelion holds up its pretty yellow face to the sun for some time—then it hides its face among the grasses and leaves below. What happens to it whilst it is doing this? Its hair is turning white! All its yellow petals disappear—and when at last it puts up its head once more, we no longer see a pretty yellow flower—but a dandelion clock!

How strange that the yellow dandelion should change to the pretty clock we know so well! What do we do with the clock? We blow it to tell the time! One, two, three, four—it is supposed to tell us the right time when we have blown all the fluff away.

If we look at the fluffy clock we shall see that it is made of dear little seeds, each like a small umbrella! They fly away as we blow them. They grow their little umbrellas so that the wind may take them away and puff them to a new home. Then the little seed drops to the ground, and later on grows into a new little dandelion plant. When we blow away at the clock, we act as the wind does—we blow away the tiny umbrellas that take the seeds to new homes!

What is each little umbrella made of? It is nothing but silky hairs! They are so soft and so pretty—one of the prettiest things we can find.

Look at the dandelion stalk. It is hollow inside, and if we squeeze it

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we see a white milky juice. It is not so pleasant to make dandelion chains as it is to make daisy chains, but they are very pretty when made. Look at the little girl in the picture. She is wearing a beautiful dandelion necklace.

If the dandelion grows in short grass by the wayside it says to itself, "I do not need to grow long stalks for my flowers!" But if it grows in the long grass of a ditch, it changes its mind and says, "Now I must send up my flowers on *very* long stalks, or they will be lost in the ditch grass, and will not get enough sunshine and air!"

When we go out walking in the lanes, we will notice whether the dandelion flowers have short or long stalks. We shall see that the dandelion clocks always have long stems so that the wind may easily shake them and blow away the little seed umbrellas. That is a very good idea, isn't it?

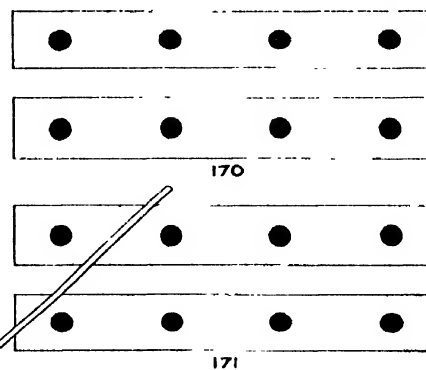
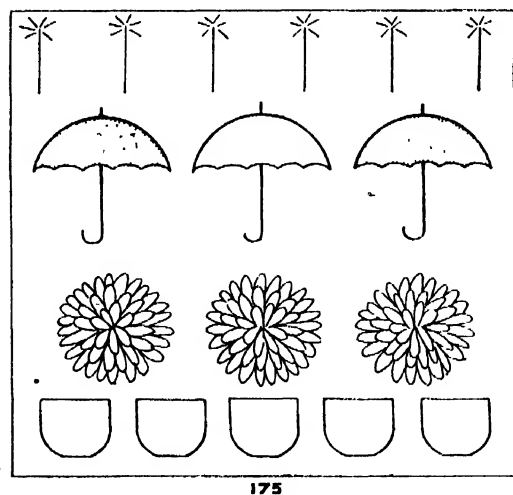
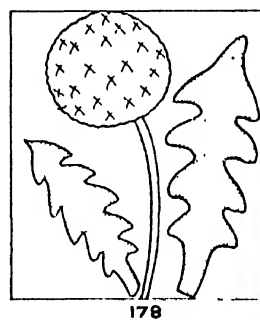
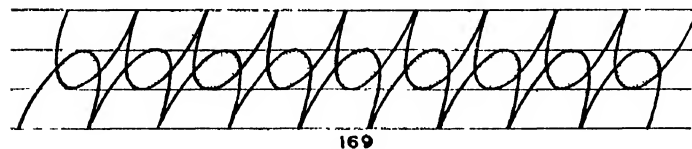
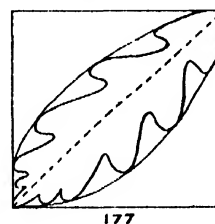
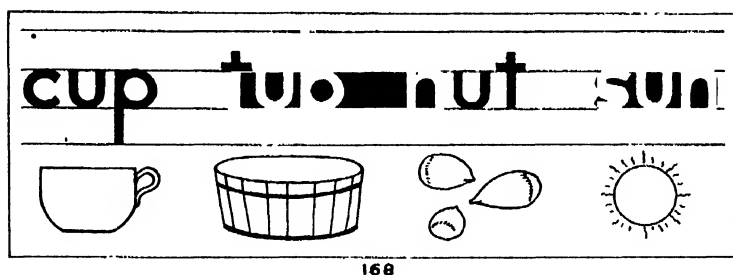
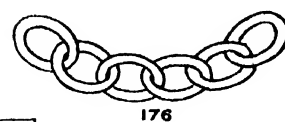
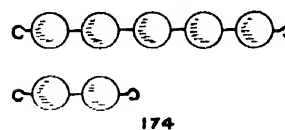
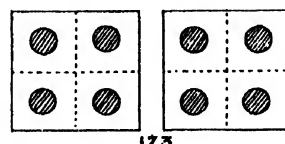
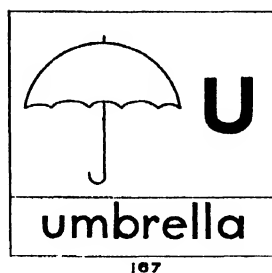
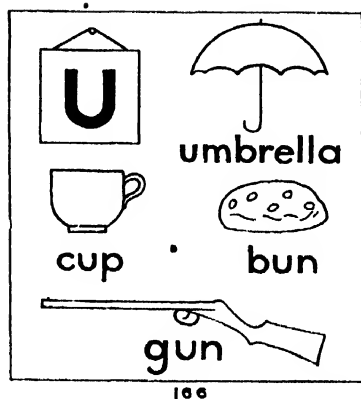
SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

- (1) **L**ET the children tell the names of any flowers that grow wild in the fields—daisies, buttercups, dandelions, clover.
 - (2) Give each child a dandelion, or show some to the class. Let them observe it and chat about it.
 - (3) Ask questions based on The Talk.
 - (4) Remind the children of what they learned about the daisy. Compare the dandelion with the daisy. The daisy flowers are white and yellow, the dandelion flowers are all yellow, etc.
 - (5) Let the children talk about the dandelion clock.
 - (6) What are the children doing in the coloured picture? Which children are trying to tell the time? One little girl has decked herself in dandelion chains.
 - (7) Let the children notice that each seed has a stalk with a fringed silky hair, like a tiny *umbrella*. Teach the word *umbrella*.
 - (8) Ask questions on the stories. Get parts retold and dramatised. Let them repeat sentences from the stories.
 - (9) Teach these rhymes:

(1) DANDELION CLOCKS

One o'clock, two o'clock, three o'clock, four,
I found a fairy clock close by my door;
Five o'clock, six o'clock, seven o'clock, eight,
I blew, and I blew, and I found it was late;
I blew and I blew till I counted to ten,
And now I'm beginning all over again.

This is a useful little rhyme. Let the children pretend to blow dandelion clocks.



Figs. 166-178.

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(2)

Let the children act this rhyme. Half the class can be dandelions and half children.

<i>Children</i>	O, Dandelion! you pretty fellow!
	What has become of all your yellow?
<i>Dandelions</i>	My bonny yellow it wouldn't stay,
	It turned about and it went away,
	Till nothing at all was left of me
	But the misty, feathery ball you see;
	Yet pluck me off, and blow me well,
	The time of day I'll surely tell.
<i>Children</i>	Whiff! Whiff!
<i>Dandelions</i>	Blow again,
	Blow with all your might and main.
<i>Children</i>	Whiff! Whiff!
<i>Dandelions</i>	That is four,
	Now I've two umbrellas more
<i>Children</i>	Whiff!
<i>Dandelions</i>	How tight the last one sticks.
<i>Children</i>	Whiff!
<i>Dandelions</i>	It's gone and that makes six.
	The sun is getting low, I see.
<i>Children</i>	And we must hurry home to tea.

M. M. DODGE.

(For the first time the teacher can be the dandelion and the children do the blowing.)

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds and Phonics*

(a) **A**NY of the simple breathing exercises already given can be practised—especially handkerchief drill. Some children need more breathing exercises than others. Each day let these practise breathing in deeply with closed lips and exhaling. The regular breathing exercises for sounds can be discontinued with the children who are sure of their sounds.

(b) Draw a picture of an umbrella on the board. Let the children first tell its name and then the first sound in its name. We sometimes make a sound something like this when we see something that we do not like. Show the letter *u*. Let the children read the words on the picture card for *u* (Fig. 166). In some of these words *u* comes in the middle—*cup, bun, gun*. These words are all made of letters the children know so that they can sound and say them. Ask if anyone has an *uncle*. Let them practise saying this word.

Let them practise saying *up*. Say it for the children while they watch

the teacher's lips. Tell them to say *up* and notice that they drop the lower jaw a little and open their lips. Let them say:

Up the road.

Put the *umbrella up*.

A *cup* of tea and a *buttered bun* for *uncle* and me.

It is very important for the children to practise the consonant sound *n* at the end of words, so let them say *bun* very carefully. Tell them to try to make the sound of *n* come *clearly through their nose*. Some may be able to manage this.

(c) The children have now learnt nearly all the sounds of the vowels and consonants. Each week there must be recapitulation, by means of the games, stories or pictures, of these sounds in addition to the one or two new sounds being taught. Some suggestions for revision will be given, but special classes may need extra revision. Sufficient revision for all purposes will be found in the use of the coloured pictures and stories.

(2) Word Recognition

Tell the children you are going to write on the board what they say the first thing every morning. Then write "Good morning." Let the children read the words. Write other greeting words on the board in the same way:

Good night

Good evening

Good bye

How do you do ?

Leave these on the board for several days for the children to read. Encourage them to run to the board in the morning and find the phrase "Good morning." At the end of the day they can find "Good-bye," etc.

(3) The Sentence Method

Get from the children interesting sentences about the dandelion. Choose one or two of the more suitable sentences to write on the board, for example:

The dandelion is like a little sun.

Teach this sentence in the usual way. Remind them of the *ũ* sound in *sun*.

Tell the story of Bob and his bun or remind them of the story. Show them picture-sentence card No. 29. Let them talk about the picture. Bob is running up the stairs. Read the children the sentence underneath:

"Up the stairs ran Bob with his buttered bun."

Teach it to them in the usual way. See if they can hear the *ũ* sound in *up*, *buttered*, *bun*. Teach them to say these words carefully. Let them dramatise the story. They will like making an illustration for this story.

Tell them the story of Bunty and her umbrella. Show them picture-sentence card No. 30 and let them talk about it. Where is Bunty's umbrella going? Up into the sky. Let the children try to read what it says underneath the pictures, then read the sentence to them:

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"The umbrella slipped from Bunty and went up, up, into the sky." Teach the sentence in the usual way. Let the children say the word *umbrella* very carefully.

They can dramatise the story and they will enjoy illustrating the sentence.

Some children will now have reached the third stage of the Sentence Method—that is, they are able to recognise separate words in the sentence. Give each child in this top group the first sentence cut up into separate words. The child takes the words from an envelope and tries to make a sentence to read. Some children will make nothing of the separate words; give these the picture-sentence card that corresponds to the loose words. By matching each word with the original they are able to build up the sentence and read it. A few children at once complete the sentence from the words without reference to the original. A careful record must be kept of each child that is able to pass into the third stage. The children will now form three distinct groups.

(a) Some drawing their picture-sentence cards and remembering the sentences only because of the pictures.

(b) Some using sentence strips and reading them with or without the help of the pictures.

(c) Some using loose words.

(4) Letter Recognition

(a) Draw the letter *u* on the board for the children. Tell them it looks like a cup with no handle. Let the children point out *u* in the words on the picture card, Fig. 166. Let them look at the picture-sentence cards and see how many *u*'s they can find.

For revision show in turn all the letters the children know. As each letter is put up ask a child to give its sound. Add *u* to the Alphabet Frieze (Fig. 167).

(b) A game for revision: Let some children have picture cards and others the letters corresponding to the pictures. Each child with a letter must try to find the right picture. He then claims the owner as a partner and they run round the room saying, for example: "*l, lamp.*"

SECTION IV : WRITING

(1) **L**ET the children practise making *u*'s correctly, then let them draw the words shown in Fig. 168, and make illustrations for each word.

(2) Revise the letters *n* and *m*. Remind the children that *n* has two legs and *m* three. Let them write the words *man*, *bun*, *new*.

(3) Revise the letter *w*.

Writing Patterns

Let the children draw what patterns they like. This comes as a welcome relief after practising the words given above. If the children

need suggestions, suggest the pattern given in Fig. 169. First draw a line of joined *u*'s, then draw a row of *u*'s upside-down and linked with the first row as in Fig. 169. Let the children colour their patterns.

SECTION V : NUMBER

(1) **P**RACTISE with Number 8. Give the children coloured pencils and pieces of white paper. Let them draw two long oblongs as shown in Fig. 170, and on each oblong make 4 dots. How many dots in one bar or oblong? How many in 2? How many 4's, how many 2's? Let the children place the 2 oblongs underneath each other (if they have not already done so) and put a stick so as to divide the dots into 7 and 1 as shown in Fig. 171. Let the children count and say, "7 and 1 are 8." Then let them say also: "4 and 3 and 1 are 8." Quick children will see this. Let them see how many sums they can make by placing the stick in different positions. Let the children record their sums by using printed figures as shown in Fig. 172. Let the children have 2 squares of paper. Let them fold each square into halves, then into quarters. Let them notice each square is divided into 4 parts, and they are all the same size. The children can prove this by folding the square up again. Each quarter lies exactly as the other. Let them draw a bun in each quarter (Fig. 173). How many buns altogether? How many 4's? How many 2's? How many halves in 1 square? How many halves in 2 squares? How many quarters in 1 square? How many quarters in 2 squares?

Let the children draw pictures of 8 things in groups of 4 and groups of 2.

Continue some of the easier work with the more backward children—building the stairs, making number pictures, matching figures with their number pictures, etc.

(2) **Bead Bars**: These are useful for backward children and for individual work. The bars contain beads from 1 to 10. Each bar has its distinctive colour. For example, all the bars of 1 bead may be blue, the bars of 2 beads red, etc. (see Fig. 174).

Let the backward children sort them according to colour, e.g. all the 2's, 3's, etc. Then let them see what two 2's make, three 2's, four 2's. Let them do this with each number as far as they can, for example, put two 2-bead bars together and see how many they make; then two 4-bead bars. Let them practise picking out and putting together the bars which make 7, e.g.

The 5-bar and 2-bar make 7 (Fig. 174).

The 2-bar + 2-bar + 3-bar make 7.

The 4-bar + 3-bar make 7.

Let them continue and pick out all the bead bars making 8.

For figure recognition, let the children match a loose figure with each bead bar up to 8.

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SECTION VI : DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work of dandelions, or children out of doors with umbrellas.

(2) *Drawing to help Writing and Number* (Fig. 175).

(a) Let the children draw a row of dandelion seeds or dandelion umbrellas as in Fig. 175, or, if they like, they can draw the little seeds flying off in all directions. Let them count how many they draw.

(b) Let them draw a row of umbrellas—say 5, and colour 2 red and 3 blue; 2 and 3 make 5.

(c) Let them draw a row of dandelions as in Fig. 175. They do each dandelion head without lifting their pencil from the paper. They draw the inner row of petals, then work round and round until the flower is large enough.

(d) A row of cups without handles.

(3) *Modelling in Clay or Plasticine*

(a) A cup.

(b) A dandelion chain (Fig. 176). Let the children roll out the clay, and cut it into pieces about the same length to make the links. This is a valuable exercise from the point of view of number.

(4) *Paper Tearing and Cutting*

(a) A rosette of dandelion leaves. The leaves can be cut as shown in Fig. 177, and then coloured, or they can be cut from green paper. Mount them to form a pretty rosette.

(b) Dandelion Clock.—Let the children draw the head with the help of a penny or half-penny on white paper, and cut it out. Mark in crosses for the seed wings as in Fig. 178. The stem and leaves are cut from green paper. If desired, the leaves only are cut and the stem drawn in. Mount the cuttings on brown paper as shown in Fig. 178.

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation.* (See Language Training Section.)

(2) *Rhythmic Exercises*

REVISION. Probably not more than two lessons will be taken a week (this should be the minimum—more time should be given if possible), as to introduce too many new exercises encourages the children to be careless. One object of the rhythmic exercises is to develop alertness of mind. The children must be taught to respond readily to a change of rhythm in a tune, and therefore plenty of simple

straightforward exercises should be taken as already suggested. (See Marching suggested under Songs.)

(3) *Playground Games*

"Pop Goes the Weasel." Divide the class into small rings of four or five children, arranged to form one large circle. A "weasel" should be in the centre of each small ring and an odd player in the centre of the big ring. The circles dance round singing the rhyme, and on the word "Pop" all the weasels run out to the middle and make a ring of their own, and dance round until the word "Pop" is reached again, when each tries to find a hole (a small ring). The one left over remains in the centre and the game begins again. All the children should become weasels in turn.

(4) *Songs*

Nursery Rhyme. "Pop Goes the Weasel." (See music on page 219.)

This tune makes a quick and lively march. Little ones can march round gaily humming this tune, then stand still and sing the words. At the word "Pop" all can give a loud clap.

(a) The children can form two's and skip round in a circle; at the last line each stands still opposite his partner, and they clap each other's hands alternately.

(b) Each child faces his partner. All sing. During the first line they tap with the right foot, pointing the toe; for the second line they clap; for the third they shake the right forefinger at their partner; for the last line they join hands and dance round.

(c) Teach the song, "Dandelion Clocks," on page 220.

SECTION VIII : STORIES

THE DANDELION CLOCK

(STORY FOR COLOURED PICTURE)

"WHO'S coming for a picnic?" called Benny. "My mother says if you'll come, she'll put enough sandwiches in my basket for all of us."

"Oh, oh, what fun!" cried Bunty. "Mummy, can we go?"

"Yes, may we go?" begged Alan and Joan.

"You may," said Mummy, with a smile. "I'll put enough buns in for five of you. Fetch little Bubbles from next door. She would like to go too."

So Bunty ran into the next house to get little Bubbles, and Mummy packed up a bag with five buns inside.

"You must be back at six o'clock," she said, "because your Uncle Ted is coming, and he will want to see you. Benny, have you a watch?"

"Yes, Mrs. Brown," said Benny, proudly. "I had it for my birthday!"

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"See that you are all back in time, then," said Mummy. "Now good-bye. You won't need an umbrella because the sun is shining and the sky is blue. Have a good time!"

Off they all went up the road. What a lovely afternoon it was! They went past the farm and came to a field on the hillside.

"Oh!" said Joan, leaning over the gate. "Oh! Let's go into this field, Benny. Just look at the dandelions! There must be hundreds of them. They look like a golden carpet!"

"Yes, we'll have our picnic here," said Benny. "Alan, does your rabbit like dandelion leaves? If he does, you could fill the basket with them when we've eaten the sandwiches, and take him home a lovely meal!"

"Yes, he *does* like dandelion leaves!" said Alan.

"And I shall pick a bunch of dandelions to take to school to-morrow," said Bubbles. "My teacher likes them very much. She says they are like little suns shining in the grass."

"I think they are like hundreds of golden pennies!" cried Bunty, running into the field and dancing among the yellow dandelions. "Come on, Benny. Let's sit down here and eat our tea. I am longing for a jam sandwich! Your mother makes such nice ones—lots of butter and jam in them!"

Very soon all the five children were sitting in the field, eating jam sandwiches. There were four sandwiches for each of them—what a lot that was altogether! Bunty tried to count them, but she couldn't.

"Now we'll have my mother's lovely buns," said Joan, and she opened the bag. "Oooh! They are such big ones, and full of currants too! Who wants a bun?"

Everybody did, and before long the bag was quite empty. They were all eaten.

"Now, let's have a game of catch!" said Benny, jumping to his feet. He ran after Joan, and soon the children were shouting in excitement.

Suddenly Bunty caught hold of Benny's arm. "Benny!" she said. "Look!"

Benny looked—and what do you think he saw? A little bunny peeping out of a hole near by. It was the time that the bunnies came out to play their games—and this little bunny was popping out his head to see if it was safe to come.

"Let's all sit down and be quiet and watch," said Bunty. So the five children sat down quietly and watched the bunnies come out one by one. How funny they were! They ran after one another, they sat up on their hind legs, they washed their faces, and they nibbled the grass daintily.

"I'm going to pick some dandelion leaves for my rabbit at home," said Alan, when the children were tired of watching.

"And I'm going to pick some dandelion flowers to take to my teacher to-morrow," said Bubbles.

"I shall make Bunty a dandelion chain!" said Joan. She picked the

dandelions, slit the stalks, and made a long and beautiful chain, which she hung round Bunty's neck.

"Isn't it time to go home?" Alan asked, when he had his basket full of dandelion leaves. Benny looked at his watch.

"Oh, dear!" he said. "It's stopped. *Now* what shall we do?"

"Why, we'll blow a dandelion clock, of course!" said Bunty, picking one. "Blow, Bubbles."

So Bubbles blew the dandelion clock, and the little fluffy seeds flew off into the air.

"Whiff! One! Whiff! Two o'clock! Whiff! Three! Whiff! Four o'clock! Whiff! Five! Whiff! Six o'clock!"

"Six o'clock!" cried Bunty. "The dandelion clock says it's six o'clock. Bubbles has blown all the fluff away. Come along quickly, or we'll be late."

They all ran home, Alan carrying his basket of dandelion leaves, Bubbles her bunch of flowers, and Bunty wearing her lovely dandelion necklace.

"What fun we've had!" she said. "Oh, look! There's Uncle Ted. We're just in time!"

And so they were. Wasn't it lucky that they had a dandelion clock to tell them the right time!

NO CAKE FOR TEA!

(STORY FOR PICTURE-SENTENCE CARD No. 29)

IT was tea-time. Bob was very hungry!

"Mother!" he said. "Is there jam for tea?"

"No, no jam to-day," said his mother.

"Well, is there cake?" asked Bob, hungrily.

"No, no cake to-day," answered Mother.

"Oh, Mother! No jam and no cake for tea! And I'm *so* hungry!" wailed Bob.

"Well, there is plenty of bread and butter," said his mother. "Tea isn't ready yet. Run out and play for a few minutes and come in when I call you."

Bob ran out. At the corner of the street sat the old balloon woman with her big bunch of balloons. She had a basket by her in which was her tea, for she usually had it sitting at the corner on her seat. Bob wondered what she had for tea. Perhaps she had cake! Oh, dear, no cake for tea! Wasn't that a pity when he was *so* hungry!

It was a windy afternoon. The old woman's balloons swayed about in the breeze—and suddenly the wind broke the string that bound them to the back of the old woman's chair! Off went all the big balloons into the air, up, up, up!

Bob watched them. They came to rest just by a window, high up. Near by was a tall ladder. Bob ran to it, and up, up, up he went to the top! He reached out and took hold of the balloon string! He had

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them safely! Down he went and gave the balloons back to the grateful old woman. She put her hand into her basket, and brought out a big buttered bun.

"You're a kind boy!" she said. "Now just you take this home for your tea! I've too many to-day, and I dare say you can eat it for me!"

"Oh, thank you!" said Bob. He took the bun, and ran home with it. He could hear his mother upstairs in the bedroom, so up the stairs ran Bob with his buttered bun.

"There's no jam for tea, and no cake—but there's a buttered bun, Mother!" he shouted. "You shall have half of it!"

Well—*wasn't* that a lovely surprise!

BUNTY'S UMBRELLA

(STORY FOR PICTURE-SENTENCE CARD NO. 30)

IT was *such* a windy day! Bunty wished she did not have to put up her umbrella, because the wind tried its hardest to pull it away from her. It was such a nice umbrella, too—a red one with a pretty handle.

Bunty was carrying a basket of dandelions home to Mother. It was hard to carry a basket in one hand and an umbrella in the other when the wind tugged so much.

"You bad wind!" said Bunty. "Don't pull so!"

The wind gave a great big tug—and it took the umbrella right out of poor Bunty's hand!

"Oh! Oh! Come back!" cried the little girl, as the umbrella slipped from Bunty, and went up, up, into the sky. But the umbrella didn't come back. It flew on and on until Bunty could see it no longer.

She went home in tears. The rain wet her, and her dandelions were all spilt into the mud. She was a very sad little girl.

"Oh, Mummy!" she sobbed, "the wind took away my umbrella and my dandelions dropped into the mud and are all dirty!"

"Never mind, darling!" said Mummy. "We can wash the dandelions and make them nice—and what do you think?—that rascal of a wind blew your umbrella all the way home! I saw something blowing about the garden five minutes ago, and when I went to see what it was, I found that it was your own little umbrella, quite safe and sound. Isn't that a joke?"

"Oh! The wind played a joke on me!" said Bunty, and she laughed. "How funny, Mummy! It took my umbrella home for me all by itself! Now let's wash the dandelions and make them clean!"

So they did—and they put them into a blue bowl, where they looked as pretty as could be. The umbrella they stood safely in the hall-stand, and there it is to this very day!

POP GOES THE WEASEL!

Half a pound of twopenny rice,
Half a pound of treacle,
That's the way the money goes,
Pop goes the weasel!

Arranged by
CECIL SHARMAN

Brightly

PIANO

A *mf*

The first system of musical notation is for a piano accompaniment. It is written in G major (one sharp) and 8/8 time. The tempo/style marking is 'Brightly'. The dynamic marking is 'A mf'. The system consists of two staves, treble and bass clef, with various eighth and sixteenth notes and rests.

p

B *mp*

The second system of musical notation continues the piano accompaniment. It starts with a dynamic marking of 'p' (piano) and transitions to 'B mp' (Section B, mezzo-piano). The notation includes various chords and melodic lines across two staves.

A *p*

The third system of musical notation continues the piano accompaniment. It features a dynamic marking of 'A p' (Section A, piano). The notation includes various chords and melodic lines across two staves.

The fourth system of musical notation continues the piano accompaniment. It features various chords and melodic lines across two staves, concluding the piece.

The children should sing the sections marked A, but at Section B, might beat time only, or mark the pulse by some means, such as marching. Alternatively, they could remain still during Section B, springing into the air at the first beat of bar seven of this section. In any case they should be ready to resume singing at the beginning of the third Section.

DANDELION CLOCKS

CECIL SHARMAN

Gracefully

Key A \parallel m . f : m . l d . r : d | r . m : r l s , : - s , | l , . t , : d . r l m : t , }

VOICE

One o'clock, two o'clock, three o'clock, four, I found a fai-ry clock close

PIANO

p

by my door; Five o'clock, six o'clock, seven o'clock eight, I

\parallel l , : t , . d l t , : d . r l m : d . d l d : s , *slowing down for want of breath* | l , : t , . d l t , : d . r }

blew and I blew, and I found it was late; I blew and I blew till I

\parallel d : r . m l f : r | s : s , . s , | l , . l , : d | r . r : m l d : *faster* \parallel

count - ed to ten. And now I'm be-gin-ning all o - ver a - gain!

p

Topic No. 16

Crossing the Road

SECTION I: *THE TALK*

MOST of us have a little way to walk when we come to school, and one or two, perhaps more, roads to cross. Those who live in busy towns need to be very careful indeed when they cross a road, because there are so many motor cars, vans, lorries, buses and bicycles always going up and down the street.

Sometimes Mother takes us to school if we are little ; sometimes an older girl or boy. When we have to cross a road, what does Mother do ? She looks up the road to see if anything is coming. Then she looks down the road. If she sees a motor car or a bus, she stands quite still on the pavement until it is past. She does not try to run across, in case she might slip down in front of the car. She waits patiently until the road is clear. Then, holding our hand tightly, she goes quickly across to the other side.

Sometimes, when we have to cross at a very busy place, there are traffic lights to help us. Who has seen these ? How do they work ? What colours are they ?

The traffic lights stand up big and tall on large posts so that everyone may see them. There are three round places for the lights. At the top is the red light. What does that mean when it is shining out ? It means "STOP!" We always use red for danger, or when we want to stop anything. On a railway line at night the driver looks out at the signals—and if he sees the red light shining there, he knows he must stop. In the same way we use the red light for the streets. As soon as it shows, all traffic coming towards it must stop at once. For a little while it glows there, and the traffic from the *other* direction passes on.

Then the middle light shines out—the amber-yellow light. What does this mean ? It means "Get ready!" If it shines *after* the red light it means "get ready to go!" If it shines *before* the red light, it means "get ready to stop!" It is a warning that another light is coming. It goes out—and the green light shows up. "GO!" says the green light, and then we know that we can cross the road in safety. No motor car or

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lorry can knock us down when we cross with the green light. We are quite safe.

After a while the green light goes out and the amber light shines again. This time it means, "Get ready to STOP!" Then we must never cross the road—we must stop. The red light is just coming on again. We must always wait patiently for the green light and no other when we wish to cross the road.

Very often at a busy crossing there is a tall policeman. He is just as good as the traffic lights. He stands there in the middle of the road, with buses, cars and lorries streaming by him. On his sleeves are white armlets so that everyone may easily see the flash of white when he raises or lowers his arms.

We see him lift up his hand—and at once all the traffic behind him stops. Drivers draw in their horses, cars put on their brakes, motor bicyclists stop, lorries draw up. Not one of them passes the policeman. He beckons on the traffic from the cross-road, and it passes in front of him in a long stream. People cross over near by too, for they know that no traffic can go the other way for a little while. Soon the policeman waves on the traffic behind him again, and puts up his hand to stop the other line of cross-traffic. Everyone obeys him. They know that if they are obedient there will be no accidents.

Sometimes the policeman sees some school children waiting to cross. He holds up all the traffic, goes to the children, and walks across the road with them. They are quite safe with him! He is their very good friend. The traffic lights are their good friends too.

The policeman looks after us in all sorts of ways. He walks quietly down the silent streets at night, his lantern in his hand, and tries our doors to see if they are locked safely. He tries the windows too, and if they are not properly fastened he knocks at our door to tell us. He is always ready to guard us and look after us.

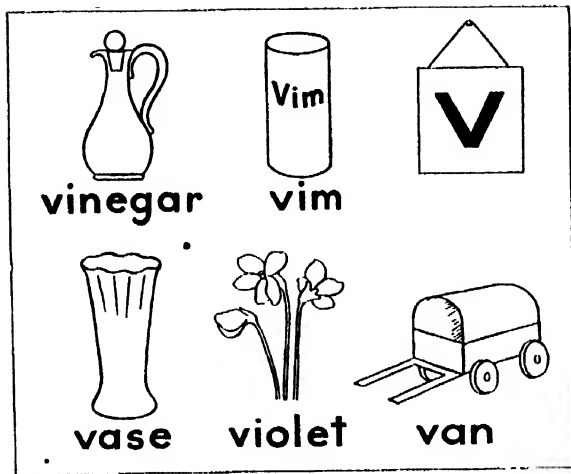
If there should be an accident at any time the policeman comes up at once to help. If a horse falls down he is on the spot too, helping to loosen the harness and to do all he can. If a boy or girl should be lost at any time they need never be afraid. They have only to go up to a tall policeman, say they are lost and give him their name. He will soon take them home, and look after them well.

The policeman is a good friend to us, so we must help him all we can by watching the traffic lights well, and only crossing the road when the green light is showing. Then we shall be quite safe and Mother will never be anxious about us.

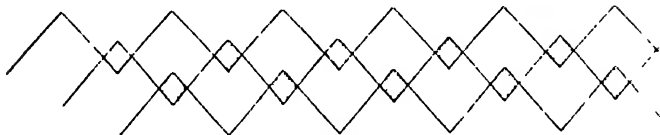
SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **A**LL little children are interested in the big tall policeman. Let them tell how he is dressed.

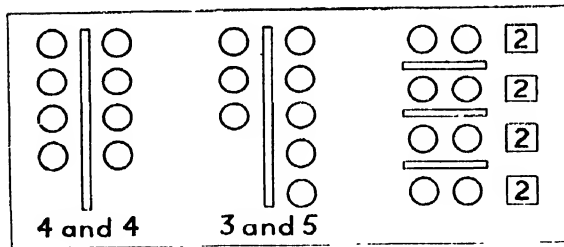
(2) Let them tell about his work. The Talk will help them to do this. How he helps them.



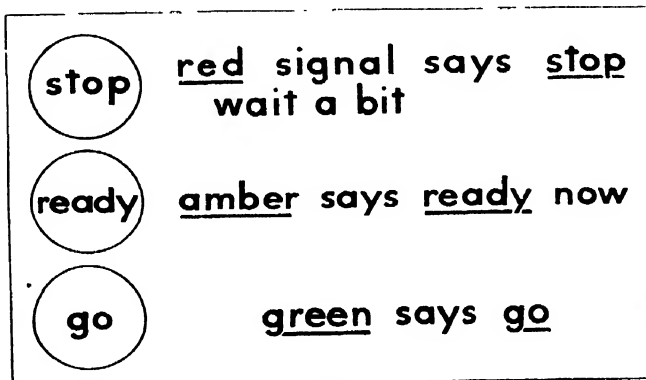
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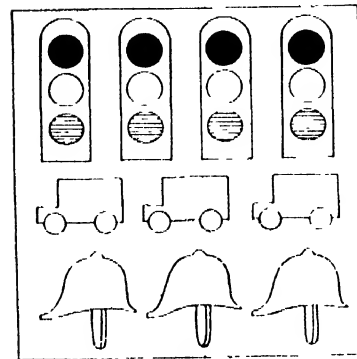
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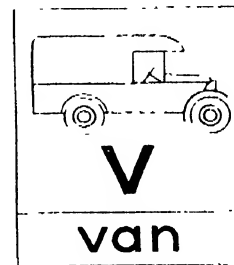
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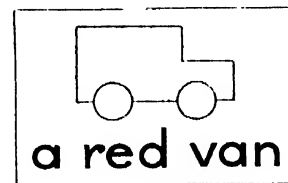
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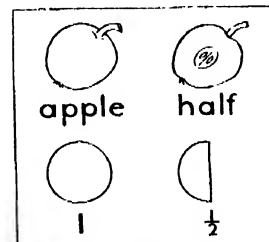
182



181



183



185

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(3) Let the children tell what is to be seen in busy streets: motors, trams, vans, bicycles, etc., etc.

(4) How do we know when to cross a busy street? Who helps us? What helps us?

(5) What does the green light say? What does the red say?

(6) Let the children tell about how they come to school. What roads do they cross? How do they cross them? If Mother takes them across the road what does she do? She looks both ways to be safe before going across the street.

(7) Let the children tell which is their right-hand side and which their left. Let them practise walking to the right and to the left.

(8) Show them some traffic signals. (See also Section on Games.)

(9) Teach them these rhymes:

(1) WALKING IN THE STREETS

All day long in the street,
The people pass to and fro,
Clatter, clatter, hear their feet,
As up and down they go!

Here comes Mister Gentleman,
And here comes Mistress Lady,
One on the side that's in the sun,
And one on the side that's shady.

Chorus.

How do you do? How do you do?
Nicely, thank you; how are you?

Some go out on business,
And some go out on pleasure,
Some go quickly, all in a crowd,
And some go more at leisure.

Chorus.

Here comes Captain Fightaway,
Here comes Doctor Pillbox,
Here comes Mister Writeaway,
And here comes Lawyer Willbox.

Chorus.

How do you do? How do you do?
Nicely, thank you; how are you?

(From Little Gem Poetry Books, Infants Book. Bell.)

This is a jolly poem for children to act. They can walk about as they say it, some being gentlemen, some ladies, some pretending to be off on

business, some sauntering along at leisure, etc. At the chorus they can shake hands with each other.

(2)

Let the children pretend to be motor cars when they say this rhyme:

THE SONG OF THE MOTOR CAR

Chug! Chug! Chug!
Honk! Honk! Honk!
Who wants a ride?
I! I! I!
Jump in!
Away we go!
Chug, chug, chug!
Honk! Honk!

(See also Dramatisation, Musical Activities, Games, etc.)

SECTION III: READING PREPARATION

(1) *Breathing Exercises and Ear-training in Sounds or Phonics*

(a) **R**EVISING the *d* sound. Children inhale deeply and exhale, saying, *Dad, Dad, Dad*. Let the children look at the *d* pictures (Fig. 72, Topic 7) and say the names of the objects. Let them tell all the words they know beginning with *d*: *dance, doll, daisy, do*. How *do* you *do*, *dress*. Read them rhyme (1) and let them listen for words beginning with *d*: *day, down, do, doctor*.

Remind the children when they are practising the *d* sound to put the tip of their tongue behind their top teeth.

(b) Teaching the new sound *v*. Show the children the *v* pictures (Fig. 179). Let the children say the names of the things. Let them say the word *van* two or three times. To make the sound *v* the children must put their top teeth over their lower lip. Let them watch and listen to the teacher saying the *v* words. Remind them of *f*—in *fan, funny*. To make the sound *f* we also put our top teeth over our lower lip.

Let them say *van* again and notice that although we put our top teeth over our lower lip as though we were going to say *f*, if we put our hand on our throat we can feel *v* being made down there. Perhaps there is a child in the form called *Vera* or *Vi* or *Violet*. Let them say the words *very* and *velvet*.

(2) *Word Recognition*

Have large circles of paper coloured red, amber and green. Print on each respectively the words “stop,” “ready,” “go.” Then pin them on the board as in Fig. 180 for the children to read.

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The words to be learnt are *stop, ready, go*. And the names of the colours *red, amber, green*. Hang up the three circles with *stop, ready, go* on for the children to read for a day or two. Also put up three coloured circles with the names of the colours on as in Fig. 181.

(3) *The Sentence Method*

Get from the children suitable sentences about the policeman and street crossings to write on the board. The following is a very suitable sentence:

Very tall is our Bobby in his coat of blue.

Teach the sentence in the usual way. Let them notice the *v* sound at the beginning of the sentence. They will like to illustrate this sentence with a picture of a policeman. Tell the story of how Vera and Fred and their dog Don went shopping. Then show them picture-sentence card No. 31. Let them talk about the picture. The children and their dog are outside a flower-shop. What are they going to buy? Some violets. Don does not like shops because he is not allowed inside. What is Fred saying? Read what the sentence says—

“Sit still, Don, we are going to buy some violets for Mother.”

Let the children take it in turns to act the story of Vera and Fred going shopping. They must be careful how they cross the roads. Let them bring the sentence they are learning into their play.

Teach the sentence in the usual way. Let the children notice the *s* sound in *sit still*. Let them practise saying the word *violet*.

Tell the children the story of Dick, his dog Spot and his toy van. Dick pretended his van belonged to a grocer. What did he put in his van? Vim, soap, vinegar, matches, and anything he could find in his mother's store-cupboard. Then show them picture-sentence card No. 32. What has happened to the van? Let the children talk about the picture and tell the names of the things that have fallen out of the van. How did the van get upset? What is Spot saying? The sentence underneath will tell. Read it to them.

“Bow-wow, I do not like to pull a van.”

Teach them this sentence. It is an easy one. Revise sentences already taken.

Give some children sentence strips to read (see Topics 4, 8 and 14—Sheets 1, 2 and 3). These sentence strips will last longer if they are mounted on fairly stiff cardboard.

Some children will be able to use envelopes containing the separate words of some of the early sentences. Each envelope at first contains one sentence only. The children arrange the words with or without the help of a sentence strip. Most of the children will be employed in illustrating the new sentences, this will give the teacher time to help the backward children. These require much help in learning to recognise individual words. They tend to remain content with learning the sentences by heart.

(4) *Letter Recognition*

Show the children again the pictures for letter *v* (Fig. 179). Let them point to the *v* in all the words. Draw a *v* on the board for the children, talk about its shape. Add *v* to the Alphabet Frieze (Fig. 182). Let the children see how many *v*'s they can find on the picture-sentence cards. Encourage the children to read their alphabet books—as we have said before, home-made alphabet books of brown paper are very useful. Most of the children will by now know their letters.

SECTION IV: *WRITING*

(1) **I**NSET writing will now be dropped by most children, though they should still be allowed to draw round animal shapes, etc., cut them out, paste them in "My Book," and name them.

(2) The new letter *v* is easy to write. Let them draw it between half-inch lines, using a black pencil. Let them also practise these letters: *i, n, m, l, t, w.*

(3) Let them write three-letter word phrases as in Fig. 183, and sentences using words already learnt.

(4) Memory exercise: Three-letter words from copy and memory.

As a preliminary to the memory exercise, let the children write any words and draw the pictures that they can remember.

(5) Let them draw a tin of vim and print the word *vim* in underneath.

Writing Patterns

Encourage children to do bold work. They will enjoy drawing a row of *v*'s. Then let them draw another row to make a pattern with the first row as in Fig. 184. Some children may be able to add a third row. Let them colour their pattern with paint or crayons.

SECTION V: *NUMBER*

(1) **F**URTHER lesson on *half*. Some of the backward children may still not know the meaning of half. Show them an apple. Ask them to tell in what way the apple can be divided exactly between two children. Most of them will know that it must be cut into halves. Do this and let the children talk about the two halves. They are just the same size. If we want to have a whole apple again we must put the two halves together. It takes two halves to make one whole apple. Stress the fact that to get a half we must first divide one whole thing into two equal parts.

Give each child a paper circle, let him fold and cut it into halves. What can the children do with these to show that they are exactly alike? Put one half on top of the other. Draw the circle and half the circle on the board (Fig. 185). Let the children draw the whole circle and a half. Show the children a penny. Bring out two children and ask how the penny can be divided between them. We cannot, because we cannot

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break it into two. Perhaps the children will suggest halfpennies. If they do not, show two. These are not half of the penny, but they buy just half as much as the penny, so we call them halfpennies or ha'pennies.

(2) Continue to teach number 8 to the backward children. Give them 8 counters and let the children lay them out in one long line counting to eight as they do so. Then let them put a stick on the table and arrange 4 counters on each side of it (Fig. 186). How many on each side of the stick? How many altogether? Help the children to see that 8 and two 4's are the same. Let them count 8 beads and divide them equally. Let them take 4 in one hand and 4 in the other. What is half of 8? Let them take one of the 4 counters on the left and put it on the right as in Fig. 186. What have they now? 3 and 5. What are 3 and 5? Let them remove another counter to the right side of the stick and see that they have—2 and 6. Remove another counter. What have they? 1 and 7.

Let the children arrange their counters in 2's as in Fig. 186. How many 2's in 8?

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

STREET scenes, the policeman, traffic lights, etc.

(2) *Drawing to help Writing and Number* (Fig. 187)

- (a) Traffic lights. Let the children colour these correctly.
- (b) A row of vans. How many?
- (c) A row of helmets.
- (d) A row of vases. How many?
- (e) Eight tins of Vim.

(3) *Modelling in Clay or Plasticine*

A policeman's helmet, a vase, a tin of Vim (a good shape for the children to learn—cylinder).

(4) *Paper Tearing or Cutting*

The policeman's white glove.

(5) *Paper Modelling and Toy Making*

Let the children make vans, motor cars, etc., from match-boxes and paper. They can draw round their counters to make wheels. The wheels may either be gummed or trimmed to the side of the match-box. With their blocks or sticks the children can plan out a street. Show them how to plan a cross-road. They will enjoy guiding their match-box traffic across these roads. Let the children work in groups.

Let the children bring to school their toy motors, carts, etc., and

arrange street scenes. Let them make "Stop and Go" signals. They can cut them from stiff paper or cardboard, colour them, and stand them up by means of a lump of Plasticine. Let them cut out and paint Belisha beacons.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

A GREAT many activities of interest to the child can be taken in connection with this week's topic.

(1) *Dramatisation*

Let one child be a policeman and let the rest play at going across the street. A child can represent the traffic lights, and hold up a green, amber or red circle (see section on Word Recognition). This game is of great value in teaching children how to cross roads. Let them play it correctly. (a) Look both ways before they cross. (b) Wait for the sign that says "Go," etc.

A variation of this game. Let the class sit on the floor in the form of four cross-roads meeting. A child stands in the centre as a policeman, a white handkerchief can serve as a white glove. Other children can pretend to be vehicles coming along the different roads, motor cars, etc. The policeman works hard (1) stopping the traffic; (2) waving for it to go on; (3) guiding children across the road. The children should take turns in being policemen. Towards the end the policeman may be allowed to see and chase a pretended wrong-doer. This causes much excitement, and can be omitted at the discretion of the teacher.

(2) *Rhythmic Exercises*

Play a suitable march. All the class walk slowly in a circle, one step to a bar; they walk erect and rather stiffly, pretending to be policemen.

(3) *Playground Games*

Cross-roads can be marked out in white chalk on the playground on a large scale. The children can bring their toy motor cars, kiddie cars, etc., to school and have very realistic games showing the street traffic and how it is regulated.

Some of the children can pretend to be shoppers, etc. Those that have no motor cars can pretend themselves to be motor cars. Several policemen will be needed. The teacher herself will have to direct some of the "traffic." If the "roads" or "streets" are carefully planned out, the children will get a good deal of exercise.

(4) *Songs*

Teach the children the song on pages 233-234, "A Traffic Rhyme." They will enjoy acting this, if a roadway is marked in chalk on the floor.

TWO YEARS IN THE INFANT SCHOOL

SECTION VIII: STORIES

WHAT VICTOR DID

(STORY FOR COLOURED PICTURE)

VICTOR was always at the bottom of the class! He was bad at sums, bad at writing, and he could not read at all, although everyone else in the class could. He had been away ill for a long time, and that did not help him. Poor Victor! It was sad always to be bottom.

"Victor is a silly boy!" the children told their mothers. "He got all his sums wrong this morning."

The teacher shook her head over Victor. He did try so hard, but really, he could *not* seem to remember what he was taught.

Victor had a long way to come to school. He lived in a busy town, and he had to cross six roads. Think of that.

His mother told him that he must look out for the traffic lights at every crossing.

"Red says 'Stop!' Amber-yellow says 'Get Ready!' and green says 'Go!'" she told Victor. "Now, dear, you must remember this, because I love you very much and I would be very unhappy if you had an accident."

So Victor did his best to remember. He always stopped on the kerb before he crossed and watched the lights. "It's red!" he said. "I must stop here! It's amber now—I must be ready to go! It's green—I can cross!"

Then he would run across safely.

There was one road that he had to cross which had no lights and no policeman—so Victor had to be very careful indeed. He looked *up* the road first to see if any car was coming. Then *down* the road! Nothing coming! Then he could run across safely. But if he saw any car or bus coming he would wait until it had gone. So, you see, he was very sensible, even although he was always at the bottom of his class in school.

One day the little boy and girl who lived next door to Victor began to go to his school. Victor's mother said that Victor would take them safely there. So each day he took them, and made them wait until the lights showed green at the cross-roads. He was such a sensible little boy about traffic that soon two other mothers asked if Victor might take their children too. And then another mother sent her little girl with him. Soon Victor had seven children to take to school and back. He taught them all about the traffic lights.

But he was still at the bottom of his class in school. He was very miserable about it. "I shall never get a prize," he said. "Mother would be so pleased if I did!"

One day Victor was taking the seven children to school, and came to a busy crossing. That morning there was a big policeman at the crossing too, for it was market day and the streets were extra busy.

One little boy wanted to run across at once in case they were late. But Victor pulled him back. "Look at the traffic lights!" he shouted. "You silly boy! Can't you see the light is red, and says 'STOP!'?"

Victor was angry with the silly little boy. He would not even let him go across the road when the green light came.

"You might have been run over!" he said. "Now you just wait here a minute and see the lights change while I tell you about them again. And all you others listen too! I am in charge of you, and I don't want anything to happen to you!"

So they all listened whilst Victor told them again about the lights. The policeman heard the little boy's clear voice and listened too.

And what do you suppose he did? That big policeman went to Victor's school that afternoon and asked to see Victor's teacher. And, in front of all the class, he said, "I should just like to say that there is one very clever and sensible boy in this school—and that is Victor. I heard all he said this morning at the crossing. Boys like that are a great help to us policemen. This little boy has seven children to take to school, and he looks after them as well as any policeman could. I am very pleased with him!"

Well, what do you think of that? But that wasn't all! At the end of the term there was a beautiful book all about motor cars given for a prize to the most helpful boy in the school—and Victor won it!

"You deserve it, dear!" said his Mother. "I don't mind your being at the bottom of the class now—you may not be the cleverest boy—but you are certainly the most sensible!"

And she was right, wasn't she?

THE GOOD DOG

(STORY FOR PICTURE-SENTENCE CARD NO. 31)

VERA and Fred were going shopping for their mother. Vera had a basket with her and she had to buy tea, soap, peppermints and some cotton.

"Mother says we are to buy a bunch of violets, too, if we see some nice ones," said Fred. "Come on, Don! You can come, too."

Don was their dog. He did not like going shopping because Fred and Vera would not let him go into the shops with them. They were afraid he might eat something, or knock things over. So Don had to sit outside.

Vera bought the tea, the soap and the peppermints, and went into the draper's for the cotton. Fred went with her, but Don whined outside.

"Now we'll look for some violets," said Vera. "Oh, look, Fred—there are some beauties here. Come in and let us get them."

"Sit still, Don, we are going to buy some violets for Mother!" said Fred. So Don sat still, like a good dog. Vera loved the flower-shop. She put down her shopping-basket and went round smelling all the flowers. She paid for the violets and ran out of the shop with Fred.

TWO YEARS IN THE INFANT SCHOOL

"Home we go!" she cried. "Come on, Don!"

But Don wouldn't come! He whined and sat by the shop-door! "Oh, do come, Don!" said Fred. But still he wouldn't go with them—and suddenly, he pushed the door of the shop open with his nose and ran inside!

"Oh, you bad naughty dog!" cried Fred. "You know you are not allowed inside shops!"

But Don wasn't a naughty dog! He soon came out again—and what do you think he carried in his mouth? Vera's basket! Yes, she had left it in the shop by mistake, and Don had noticed it. So he had gone in and fetched it for her

"You're a good clever dog," said Vera, in delight. "You shall have a biscuit when you get home!"

"Wuff!" said Don. "That will be nice!"

DICK'S VAN

(STORY FOR PICTURE-SENTENCE CARD No. 32)

"MOTHER, will you give me some things to put into my toy van?" asked Dick.

"No, dear," said Mother. "I'm just going out. You must put your own toys in."

Dick was cross. He waited until his mother had gone out and then he ran to the store-cupboard. He saw tea there and soap, a tin of Vim, and a bottle of vinegar. Oh! He would pretend that he had a grocer's van, and he would use all these exciting packets and bottles and boxes! And better still, he would make Spot the dog be his horse and pull the van. What fun!

So Dick loaded up his van with vinegar, Vim, soap, tea, currants, and lots of other things from the cupboard. Then he caught Spot and tied him to the van. Spot did not like it.

"Wuff wuff!" he said. "Let me go!"

But Dick tied him firmly to the van, and then tried to drive Spot like a horse. Suddenly Spot ran away and dragged the van so fast that Dick fell over and the van crashed on to its side! Out fell all the goods! The bottle of vinegar broke and the vinegar spilt on to the floor. The tea upset, and the sugar. Oh, what a mess there was!

"Bow-wow, I do not like to pull a van!" barked Spot.

And then Dick's mother came home. How cross she was to see all the mess!

"I said you were not to have my things," she scolded. "Now you must clear everything up, and then I shall have to take your toy van away for a few days. You have been a naughty boy, Dick!"

Now poor Dick has no van to play with, but as he is being very good, I expect his mother will give it to him again soon, don't you?

A TRAFFIC RHYME

ENID BLYTON

CECIL SHARMAN

Steadily with caution

Key Eb $\text{||} \text{d} : \text{d} \text{ } \text{ls} : \text{s} \text{ } | \text{d}' : - . \text{t} \text{ } | \text{ } : \text{s} \text{ } | \text{f} : \text{m} \text{ } | \text{r} : - . \text{m} \text{ } \}$

VOICE

Up the street I look to see If a - ny traf - fic's

PIANO

p

$\text{||} \text{f} : \text{l} \text{ } \text{ls} : - | \text{m} : \text{m} \text{ } | \text{d} : \text{d} \text{ } | \text{r} : - . \text{f} \text{ } | \text{ } : \text{s} \text{ } \}$

near to me Down the street I look as well, And

$\text{||} \text{d}' : \text{s} \text{ } | \text{m} : - . \text{f} \text{ } | \text{s} : \text{m} \text{ } | \text{d} : - | : | : | : | \text{m} \text{ } \}$ *mf*

lis - ten for a horn or bell.

There's

mf

A Traffic Rhyme (cont)

some - thing com-ing, - wait a bit! If I run out I -

may be hit! But now the road is nice and clear, No

car or mo - tor - bus is near, I'll run a - cross the road so wide, Hur -

- rah! I'm safe the o - ther side!

strict time

Topic No. 17

Snails

SECTION I : THE TALK

(The teacher should have a supply of snails for the children to see.)

WHAT strange little creatures snails are! They carry their houses on their backs, and lay down a carpet for themselves whenever they take a walk. Shall we look at a snail carefully and see exactly what it is like?

When a snail is frightened it draws back its body into its shell. Look at the shell. It is what we call a *spiral*—it goes round and round. Shall we make spirals in the air with our fingers? First we will make a spiral that goes inwards—and then one that goes outwards.

Why does the snail have a shell on its back? Who knows? It is because it has such a soft body that it needs something to protect it from enemies that would like to eat it. So it grows a shell over its body, and in this little shell-house it hides whenever it fears that there is an enemy near!

Let us wait until a snail comes out from its shell. Look at the one in the picture that is raising its head. It has a long body called a *foot*, and the front part is its head. It has two pairs of what look like feelers on its head.

The taller pair of feelers have little black eyes at the top. Can you see them? With these little eyes the snail can see very well all round himself. They are very precious to him, so when he is afraid they may be damaged, he rolls those little eyes down the middle of his feelers, and there they are, safe at the bottom! How does he do that?

(The teacher should have, ready prepared, a glove. At the tip of the middle finger she should have sewn a little black boot button. She should leave a thread hanging inside the finger. In order to show the children how a snail's eyes work she should pull the thread, whereupon the button goes into the finger as the finger of the glove turns inside out.)

The snail takes care of his eyes in this way—look at this glove-finger. It is supposed to be one of the snail's eye-feelers. Here is its eye, the button at the top. Now, one child shall put his hand near the eye—watch what happens! The eye disappears down the feeler! (The

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teacher pulls the thread and the eye disappears as the glove-finger is pulled inside out.)

The other pair of feelers are used in an ordinary way, to touch things that the snail comes across.

Why does the snail lay down a slimy carpet for itself as it walks along? You are sure to have seen the silvery track left by a snail. Its body is very soft, and it cannot get along easily unless it has some kind of slime to slide on—therefore it sends out a slimy trail as it slides along, and then its soft body slips along the ground easily. Snails prefer wet weather to dry weather, because it is so much easier for them to get along then. They do not need to put down such a thick carpet of slime!

In the winter snails sleep. They eat plenty of greenstuff to make their bodies fat and then shrink right into their shells, in their hiding-place under a stone or behind the ivy. They close up their shell-opening with slimy stuff that becomes hard and horny. This little horny door prevents enemies from coming in, and protects the snail from frost. In the springtime they wake up again, open their front doors, and come out into the warm spring nights.

Garden snails usually come out at night. We see them very seldom in the daytime. They do not like the daylight because their enemies, the birds, are always about then. The big thrushes and blackbirds love to make a meal of a snail. They pick one up and break his shell against a stone. So the snail hides in the daytime, and only comes creeping out in the darkness to find something to eat—perhaps a juicy lettuce, or a nice toadstool.

Let us watch some snails crawling along. Do you see how they use their long foot, sliding along on it, and leaving behind a pretty track?

(If the teacher has her snails she may like to point out the little breathing-hole that opens and shuts, just behind the head.)

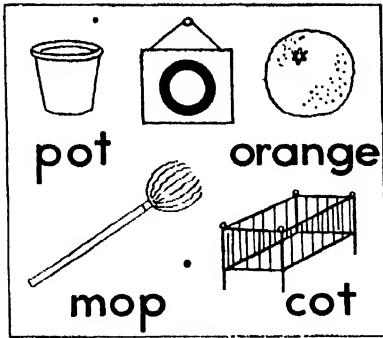
A snail lays eggs in the ground—perhaps under a stone, perhaps under dead leaves. They are small round white things. When the little snails hatch out they look rather like small beads. Each tiny snail has a shell. A snail is not really grown-up until it is three years old.

There are some wood-snails in the picture. Do you see their pretty shells? Another kind of snail is the little water-snail. (Perhaps the children have some in an aquarium—if so, they could go to see them.)

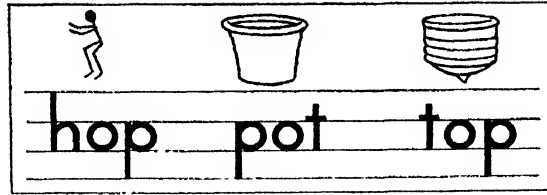
We do not very much like snails in the garden, because they harm our plants—but the birds keep their numbers down for us. I am sure we would hide away carefully if *we* were snails.

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

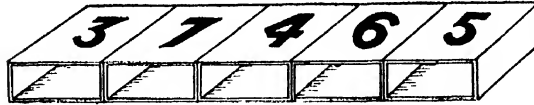
- (1) **L**ET the children first tell all they know about the snail. Lead them to describe the shell—a spiral. Let the children study some empty shells. Draw a spiral on the board and let the children make a spiral in the air. What use is the shell?



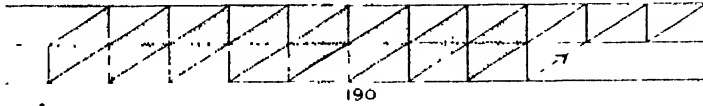
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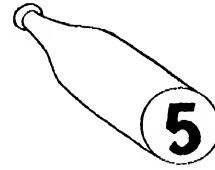
189



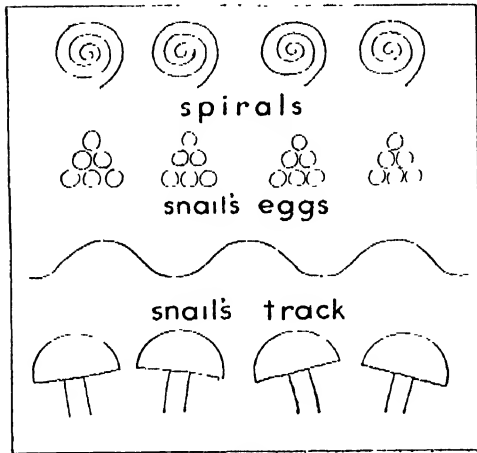
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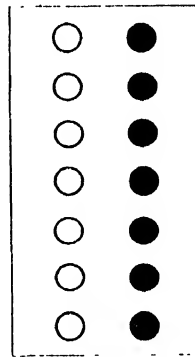
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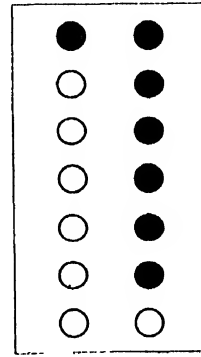
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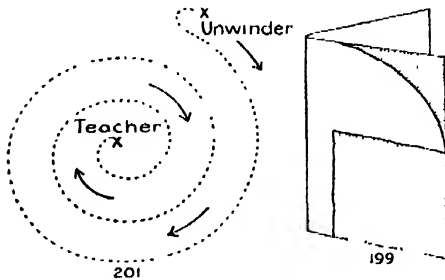
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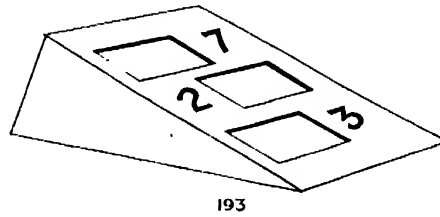


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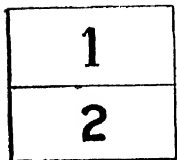


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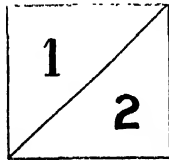
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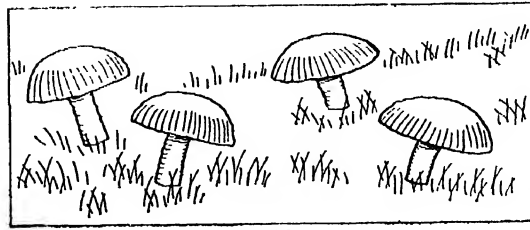
193



194



195



200

FIGS. 188-201.

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(2) What is the snail himself like? The shiny track he leaves behind. Why? How does he walk along? What words tell how he gets along? Crawls—drags his body.

(3) Let the children tell all they know about his horns. The Talk will help them.

(4) Where can snails be found? Why do they like to come out at night?

(5) What do snails like to eat? What are their eggs like?

(6) What do they do in the winter?

(7) Let the children look at the coloured picture. Let a child come out and point out the spiral. What is one snail crawling over? His head is raised. He looks as if he were talking to his friend on the leaf above. What do you think he is saying?

(8) Let the children draw in the air again the pretty curves of the snail—especially the line of his long foot.

(9) Encourage the children to talk about the colours in the picture, especially the colours of the snail. The pretty yellow snail with dark bands is a wood-snail.

(10) Let the children tell where the snails are in the picture.

One is on the wall.

Another on a twig or leaf.

A third on the ground.

(11) Teach these rhymes:

(1) THE SNAIL

Such a tiny little snail,
Laying down its silver trail!
'Tis a carpet smooth and bright,
Which the snail, with house so light,
Travels over carefully,
With a motion slow and free.

(2) THE SNAIL'S WALK

A snail crept up the lily's stalk;
"How nice and smooth," said he;
"It's quite a pleasant evening walk,
And just the thing for me."

(The children can make a drawing for this little rhyme.)

(3)

Some words to say to the snail to make him put out his horns.

Snail, snail, put out your horns,
I'll give you bread and barleycorns.

NURSERY RHYME.

(4) THE ODD LITTLE SNAIL

An odd little snail lived on a wall,
Such an odd little snail was he,
He put out his horns in case he should fall,
On something he could not see.

(Let them listen for the short *o* sound in *odd, on.*)

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

REVISE the short *o* sound. Show children the picture-card for *o* (Fig. 188). Print *o* in red chalk on the board, then put *m* in front and *p* the other side, using chalk of a different colour. Let the children breathe in deeply with closed lips, then make the *m* sound. As the lips open let them say *-op*. Let them look at the picture as they say this word. For *pot* they put lips together; *cot* will be easily said. Write these words also for them to read: *hot, top, on, not*.

Let them say the word *orange* and notice that in making the short *o* sound they drop their jaw, but keep their lips round. Then let them say again—*hot, top, not, odd*.

Let them listen to rhyme (3) again.

Remind the children that sometimes the letter *o* is sounded like its name. Write these words on the board for the children to read: *so, go, no, Jo*.

Then let them use them:

The snail is *so slow*.

I *go* to school every day.

"*No*," said his mother.

Jo is a boy.

(2) *Word Recognition*

It is wise to teach again the sight words *to* and *do*. Tell the children you are going to write on the board all the things they like to do. Ask each child in turn. Suppose Jack says "I like to run." Tell the children you are going to write on the board what Jack likes. Write his sentence on the board and let the children read it.

Leave three or four sentences on the board for the children to read—

I like to play.

I like to draw.

I like to do sums.

(3) *The Sentence Method*

Get from the children interesting sentences about the snail. Write a suitable one on the board for the children to learn, for example:

The snail has two horns on his head.

Call attention to the phrase *on his head*.

TWO YEARS IN THE INFANT SCHOOL

Let the children draw the snail.

Let the children tell the position of different things and write their answers on the board.

Where is the book? On the table.

Where is the clock? On the wall.

Where is the snail's house? On his back.

Tell the children the story of Hopping Jo. Show them the picture of Hopping Jo, picture-sentence card No. 33. Let them talk about it. Jo hopped first on one foot, then on the other, but in the picture he is trying to hop with both feet like a bird. His sister has fallen down. What is she saying? Let us read and find out.

"Stop, Jo, stop, I cannot hop as fast as you."

Teach the sentence in the usual way. Let the children say the words *stop, cannot, hop* carefully. Let them notice the long *o* in *go*.

This is a sentence they can dramatise, for they will all like to be Hopping Jo.

Teach them this little rhyme in connection with their story. It brings in short *o*'s and long *o*'s:

Did you ever go hippity hop,
Hippity hop, hippity hop;
Did you ever go hippity hop,
On a summer morning?

This rhyme is also good practice for the *h* sound. Careful speaking is a great help to future reading. Tell the children the story of Robin and his pet snail. They will like to hear all that Robin learned about his pet. Then show them picture-sentence card No. 34. Let the children talk about it. What is Robin doing? He is giving his sister and her doll a lesson on the snail. Where is the snail? Crawling on the table. What else is on the table? Let the children try to guess what Robin is saying. Then read them the sentence:

"My snail likes apples better than oranges."

How did Robin find this out? Is the doll listening?

Let the children dramatise this sentence. It is a very useful one. The children can take it in turns to be Robin and tell what they know about the snail.

They draw the sentences in the usual way.

Revise sentences previously taken. Use the sentences strips given in Topics 4, 8 and 14 with the best groups. It is a good plan to write some old sentences on the blackboard and see if the children recognise them. The children can come up in groups round the board. One child at a time can read the sentence pointing to each word. Encourage the children to dramatise again all their old sentences. The emphasis must always be on oral work, for as Professor Judd says: "The first dominant principle in the teaching of reading in the primary grades is that all printed and written words are naturally associated with oral language."

(4) *Letter Recognition*

Give children practice in recognising the letters *v* and *j*; little ones often find these very confusing. Give each child a giant letter (Philip & Tacey issue excellent giant letters). Print the word *Vim* on the board and let the children who have these letters come out and make the word in front of the class. Do the same with these words: *jam, van, jar, fan, jug, gun.*

Then rub the words out and say each one in turn. Some children will be able to come forward with their letters and make the word as it is said.

Test the weaker children and see if they recognise *v, w* and *u, m* and *n, j* and *g*, etc.

SECTION IV: *WRITING*

LET the children practise *o, a, e, c.*

Let them write words shown in Fig. 189 and illustrate them.

Let them mark round the *o* with red crayon and say each word as they write it.

Let them write short sentences, for example: *Jo hops, Tom hops, I hop.*

Writing Patterns

Any that the children like. Fig. 190 shows a new one that can be suggested. This pattern needs a good deal of self-control. It is made up of slanting lines and standing up lines.

SECTION V: *NUMBER*

(1) **R**EVISION of Previous Work. For revision of numbers 1 to 8, plan some simple floor games. The following are some suggestions.

(a) Use a small ball and a set of ninepins. On the bottom of each paste a number as in Fig. 191, none higher than 8. Two children play. Each child has a box of beads and a thread for stringing them. One child rolls the ball, takes the ninepins it strikes and threads the number of beads the figure indicates. The next child does the same. Each child keeps his ninepin, and when all the ninepins are won by the two children, they compare their strings of beads. The winner has the longest string. Instead of beads, counters can be used. Each child can arrange these in a long line.

(b) A match-box game. Cut off one short side from a number of match-boxes. Gum them in their cases and gum the cases to a strong piece of cardboard or strawboard as in Fig. 192. Label each box with a number from 1 to 8.

Two children can play together. The players have a marble or a small ball and a heap of sticks between them. Each rolls the marble in turn, trying to get it into one of the boxes. The one who succeeds takes that number of sticks from the heap. The winner is the one who gets the most sticks. This is a good occupation for individual work periods as

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several of these games can be made. Each child can, if desired, play alone and see how many sticks he can get in a given time. In this case let them write down the number scored each time so that the teacher can check the counters.

(c) Fig. 193 shows another game. A box is turned upside-down, and holes of various sizes are made in the bottom as in Fig. 193. A fairly large box is needed. Cut off the front edge of the box, and shape the sides so that the surface is slanting as in Fig. 193. Numbers are pasted by each hole. The principle of the game is the same as that of the match-box one. Instead of a ball, bean bags can be thrown into the holes.

(2) Continue teaching the meaning of half. Let each child have two squares of paper. Take one of the squares and fold it carefully into halves as in Fig. 194. Press the folded edge, open out and tear in two. Place the halves upon each other to show that they are exactly alike.

Next fold the second square diagonally as in Fig. 195. Press the crease, open out and tear. Lead the children to see that these halves are a different shape, but still halves because they are two equal parts of one whole thing. Let children place them upon each other to prove that they are equal. Let them divide a circle and an oblong in the same way.

Give the children two empty match-boxes, then give them a certain number of counters to divide into halves—2, 4, 6, 8. They put half in each match-box.

(3) Practice with number 7. Let the children have 7 red counters and 7 white. These they build up in 2 straight lines of 7, touching each counter as they count so that they are sure there are 7 in each line, as in Fig. 196.

Let them take one counter from the top of the left column and one from the bottom of the right column and exchange them as in Fig. 197. What have they now? They still have two 7's, but one is made up of 6 white counters and 1 red, and the other of 1 white and 6 red. Let the children talk about this. Let them add 1 to 6, take 1 from 7, take 6 from 7. See if they can apply this knowledge to things on the table, pencils, books, etc.

Let them exchange 2 counters in the same way, so that they have 2 + 5 and 5 + 2. Repeat the questions already given. Do the same exchanging 3 counters.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

FREE expression work in connection with the snail or the stories. Encourage bold work.

(2) *Drawing to help Writing and Number* (Fig. 198)

(a) A row of spirals.

- (b) Groups of snail's eggs. How many in each group?
- (c) The winding track of the snail.
- (d) A row of mushrooms.

(3) *Modelling in Clay or Plasticine*

- (a) A snail.
- (b) A mushroom.
- (c) All the "round" letters, a, e, o, c.

(4) *Paper Cutting or Tearing*

Mushrooms. Fold an oblong piece of paper, draw half a mushroom on it, and cut it out (Fig. 199).

Let them colour the mushrooms pale yellow and mount them as shown in Fig. 200. The grass is drawn in afterwards. They can call their picture, "A Feast for the Snails."

(5) *Blackboard Drawing*

Let some children draw on the blackboard a "Snail Village." First they draw an old stone wall, then some stones in front for the snails to hide under, some grass, and a few mushrooms for food for the village.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

ACTING the story of Hopping Jo, and Robin and his pet snail.

(2) *Rhythmic Exercises*

(a) The children crouch down on the ground and imitate the slow movement of snails to slow music. Then the music suddenly changes and the children jump up, running about lightly and waving their arms as though birds.

(b) The children stand in single file behind each other in order of size—tallest first. Each child places his hands on the shoulders of the child in front or if it is easier they all turn in one direction and hold hands. The first child holds out his arms as though they were the snail's horns. He moves about with a winding motion as if reaching for food. The rest follow. The first time the teacher should lead so as to regulate the pace. Slow music is played. At a given chord the snail pretends to be frightened and the leader winds inward in a spiral (Fig. 201). At a second chord the snail slowly unwinds and creeps across the floor.

(3) *Playground Games*

The Snails and the Birds.

Divide the class into two equal parts. One half get partners and stand anywhere about the playground with hands joined to form "holes." They should be scattered as much as possible. The others walk slowly

TWO YEARS IN THE INFANT SCHOOL

about pretending to be snails. Then a bird (with little children the bird had better be the teacher) comes hopping along. She sees how many snails she can eat (touch) before they get into the holes for safety. Two or more snails are allowed to get into one hole if necessary. This can be repeated two or three times before the "Holes" change places with the "Snails."

This is a good game for a warm day if the "snails" are only allowed to walk and the bird to hop. With older children there can be several birds.

(4) *Songs*

The song on page 248. "The Snail."

As the children sing this song they move about in a long line with a winding motion as already described in Rhythmic Exercises, and at the last line they curl themselves up on the floor and go to sleep.

SECTION VIII: *STORIES*

THE SNAILS AT HOME

(STORY FOR COLOURED PICTURE)

THE weather had been very hot and dry. There had been no rain for many days. All the puddles dried up, and even the little stream was nothing but a trickle.

And then, one early morning, down came the rain. How it poured. Pitter-patter, pitter-patter, it fell on roofs and trees and grass. Everything sang a song of the rain as it gurgled down the gutters and dripped off the roofs.

The birds were pleased. The fish were overjoyed. The ducks quacked loudly.

But most delighted of all were the snails! They had hidden away in moist corners, waiting for the rain to come. They did not like the hot dry weather. At night they left their hiding-places and crept out to look for a toadstool to nibble or greenstuff to eat—but the ground was so very dry that they had to make themselves a thick slimy carpet to slide on before they could even move.

And now the rain had come! Big-Shell woke up, feeling the rain-drops pattering on his shell. Slide-Along woke up too, and felt a drop run down his spiral. Oh, how nice it was!

"Big-Shell, I am going out for a walk," said Slide-Along, putting out his head. "Are you coming?"

"It is daylight," said Big-Shell. "I am afraid of the birds. I only like to go out at night."

"The birds will be looking for worms," said Slide-Along. "We shall be quite safe. Come!"

So Big-Shell put out his head with its two pairs of horns or feelers. He took a good look round and saw that there were no birds about. He

had his hiding-place at the bottom of the old wall under a stone. It was a good place.

Out he crept. He did not need to lay down such a thick slimy carpet now—the ground was nice and wet. He crawled to the foot of the wall and then went up it, waving his bigger pair of feelers from side to side, watching to see if any enemy was near.

Slide-Along did not go up the wall. He looked for something to eat at the foot. Not far off were some toadstools. On these were some baby snails, eating busily. Slide-Along thought he would take a nibble too.

Big-Shell wanted to speak to his brother who lived in the ivy at the top. He had seen a blackbird there the day before, and he had wondered if his brother had been caught and eaten.

But soon a voice spoke to him.

"Why, it's Big-Shell! What are you doing so far up the wall?"

Big-Shell raised his head and looked up at the ivy-leaf near by. He saw a snail there. "Oh, is that you, brother?" he said. "I *am* glad to see you! I thought the blackbird might have eaten you."

"No," said Horny, his brother. "He hunted about the ivy, but did not find me. I am afraid he might come again, though, so I am thinking of leaving the ivy."

"There is room under my stone for two snails, Horny," said Big-Shell. "You shall live with me!"

"Wasn't the rain lovely?" said Horny, crawling down the wall with Big-Shell. "It pattered so loudly on the leaves that it woke me up."

"Let us feast on the lettuces in that bed not far off," said Big-Shell. "I do not see any birds about."

The two snails went to the lettuce bed and began to enjoy themselves. Slide-Along joined them too. But suddenly Big-Shell raised his head and looked alarmed.

"There is a thrush near!" he said. "I can hear him singing. Horny, we must go to my hiding-place, or he will see us here."

So Horny and Big-Shell slid along to the foot of the wall, passing the baby snails on the toadstools and some little wood-snails that had come out to enjoy the rainy leaves too. Slide-Along disappeared—he had two or three hiding-places, and he was always ready to go into one if he was afraid.

The thrush hopped down to the garden to find a tit-bit. "What about a snail this morning?" he sang.

But he was too late! Horny and Big-Shell had curled themselves up under the big stone. They had put their heads into their shells, and there they were, hidden safely away. The baby snails hid in a hole in the ground. The wood-snails crept under the leaves. There was not a single one for the hungry thrush.

"I will have a worm then!" he sang. Did he find one, do you think? I expect so!

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HOPPETTY HOP!

(STORY FOR PICTURE-SENTENCE CARD No. 33)

"LET'S play at being birds!" cried Jo. "Come along, Molly!"
Jo put his two feet together and began to hop about—hoppetty-hoppetty-hop!

"I am looking for worms!" he said. "I am a very hungry bird!"

Molly put her feet together too, and hopped after Jo. But she could not go very fast.

"I am looking for a snail now!" cried Jo, and he hopped over the grass very fast indeed. "I can see a snail! I will have it for my tea! Hoppetty-hop!"

"Let me have a snail for my tea too!" cried Molly, trying to hop up to Jo. "I am a big blackbird!"

But Molly was not good at hopping—and down she fell!

"Stop, Jo, stop, I cannot hop as fast as you," she cried. "Don't eat all the snails and worms!"

"Hurry then!" shouted Jo. "I am gobbling them all up! Oh, I am a very hungry bird! Off I go again, hoppetty-hop!"

"Jo! Molly!" called Mother. "It's teatime."

"We are not Jo and Molly, we are birds!" cried Jo. "We are looking for worms and snails."

"Well, come along then, birds," said Mother. "Hoppetty-hop! See what worms and snails I have for tea! Nice jammy ones, and some chocolate ones too!"

"Ooh!" cried the two birds, and they hoppetty-hopped indoors. Molly didn't fall down again! No—she wanted Mother's worms and snails too much!

SNAILS AT SCHOOL

(STORY FOR PICTURE-SENTENCE CARD No. 34)

"WE'LL play schools to-day," said Robin. "Betty, you and your doll can be the children, and I'll be the teacher. I'll give you a lesson about snails!"

Robin had found a snail in the garden and had brought it indoors to show Mother. He put it on a little table, and placed near it an orange and apple.

"Now, Betty," he said, "watch the snail come out of its spiral shell, and you will see how soon it spies the food."

Betty watched. The snail put its head out of the shell. It put out two pairs of feelers. One pair was taller than the other. At the top Betty could see tiny black eyes. The snail looked about. It saw the orange. It saw the apple.

"Look how it uses its foot!" said Robin. "That is its soft body, Betty. It keeps it inside the shell because it doesn't want to be eaten."

See the silvery track it leaves behind. It is a kind of slimy carpet it puts down for its soft body to walk on."

"I see," said Betty. She held up her doll. "Are you listening, dolly?"

The snail walked towards a slice of apple and began to feed on it.

"There!" said Robin. "My snail likes apples better than oranges! It has a tongue with hundreds of tiny teeth on, Betty, and it is eating my apple with those. Come here, and perhaps you can see this little hole behind its head that goes in and out, in and out. That is its breathing-hole!"

"A very good lesson on the snail!" said a voice, and Robin looked up to see Auntie Ellen at the door. "I heard it all! And what do you think? I've brought you a little blackboard for a present, though I didn't know you were playing schools—so now you will be able to take it in turns to draw snails on the board!"

So Robin let the snail go—and he and Betty drew snails on the board. They did have fun! Can you play the same game as Robin?

THE SNAIL

ENID BLYTON

CECIL SHARMAN

Smoothly and with a steady swing

Key F: m | m : r : m | d : r : m | r : d : r | t : i : t : d : r : m | f : m : r |

VOICE *mf*

I'm al-ways at home to a friend or a foe, For I take my house with me where-

PIANO *mf*

p

- ev - er I go. I like to walk soft - ly and there-fore I spread A

p

f : m : f | r : - : r | m : r : m | d : r : m |

sil-ver - y car-pet wher - ev - er I tread. When win-ter is near, in my

r : d : r | t : - : t : d : r : m | f : m : r | 1 : - : 1 : - : ||

gradually slower and softly *pp*

dwell-ing I creep, I shut the door tight and go sound-ly to sleep....

pp

Topic No. 18

Clocks and Watches

SECTION I: *THE TALK*

LISTEN to the schoolroom clock! What is it saying? Tick-tock-tick-tock! We hear it all the time we are in school. It is a nice friendly noise. The clock is telling us what time of the morning or afternoon it is, so that we may know when to begin school, when to have playtime and when to go home.

We call our very little clocks watches. We wear them on our wrist or in our pocket. They have a tiny, quick tick. We have to hold them up to our ear to hear them. But we can hear a big clock's tick quite easily from the wall or mantelpiece.

There are all kinds of clocks. Biggest of all are the tall grandfather clocks. Who has seen one? There is one in the picture. At the top is its big face, and swinging below is the long pendulum. Look at it—it swings to and fro, to and fro all day and night long.

This is a picture of the clockmaker's shop. What a lot of clocks he has! Some are big, some are small, some are pretty, some are quite simple and plain. He has watches too. He mends these when they go wrong, and clocks as well. He is a clever old man.

What do clocks say besides "tick-tock"? They strike too—dong, dong, dong, dong! If we listen and count, we know what hour it is—eight o'clock, nine o'clock, ten o'clock! Sometimes we hear the town clock strike, or the church clock. Sometimes we hear a big clock chime—"Ding-dong-ding-dong! Ding-dong-ding-dong!" It is a pretty noise.

The alarm-clock we have at home rings a loud bell to tell us it is time to wake up! What a lot of things clocks say! Then there is the cuckoo-clock—what does that say? It says "Cuckoo! Cuckoo!" and a little wooden cuckoo pops out of a door at the top, flaps its wings, and then goes back and shuts the door. A cuckoo-clock is one of the nicest clocks to have!

We will make a pendulum and swing it like a clock pendulum. Here is a chestnut with a hole in it. There is a string through the hole. (The teacher should have, ready prepared, a number of these, so that the children may use them as pendulums.) Now watch—the pendulum swings to and fro. Tick-tock, tick-tock! Here are some more pendulums. Who would like to swing one? Now we will tie them up high and set them swinging by themselves. (She ties them up. Some have shorter strings than others.)

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Let us push one—there it goes, swinging to and fro like a clock pendulum. Now we will swing them all. We will see which ones go faster than the others. Look at them swinging. This one with the long string goes slowly, to and fro, to and fro. This one with the very short string goes fast. If it were a clock it would say “tick-tick-tick-tick” very quickly. The long one would say “Tick-tock-tick-tock” much more slowly.

Someone can give the long pendulum five good pushes, and then we will “let the old cat die,” as we call it. It goes more slowly, it does not swing out so far, it is stopping! Why does not the pendulum of the clock stop? It goes on and on! It does not stop because we have wound up the clock, and it will go until the clockwork is run down. Inside the clock are many wheels and springs. It is those that make the clock tell the time, and say tick-tock. If we did not wind up the clock, it would not go.

Look at this clock-face. (The teacher should produce a dummy clock-face, with *only one hand*. It is much easier to teach the telling of time by degrees; teach the hour hand first.) Do you see the numbers all round the face? They are the hours of the day and night. One—two—three—four—(she points to each one, and the children read with her). Now we will let the *clock hand* point to the hours instead of *my hand*! Here it goes—pointing to each hour. Now it is one o’clock—which means one hour of the clock—now it is two o’clock—or two hours of the clock—now it is three (and so on). What do we do at nine o’clock? We come to school. The clock hand points to nine o’clock then. It is pointing now, do you see? What do we do at twelve o’clock? We go home—and the clock tells us twelve o’clock, like this! What are we doing at five o’clock, when the clock hand points to five? We are having tea. The clock tells us when it is bedtime too—six o’clock—or seven o’clock—see the hand pointing to the right hour?

We have a big clock in the sky—the sun! It tells us when it is morning, for we see it rising in the sky. It tells us when it is noon—or twelve o’clock—for then it is at its highest in the sky, and is very bright and warm. It tells us when it is evening time, for then it sinks down low, and we see it disappear behind the trees, hills or houses. It is a good clock!

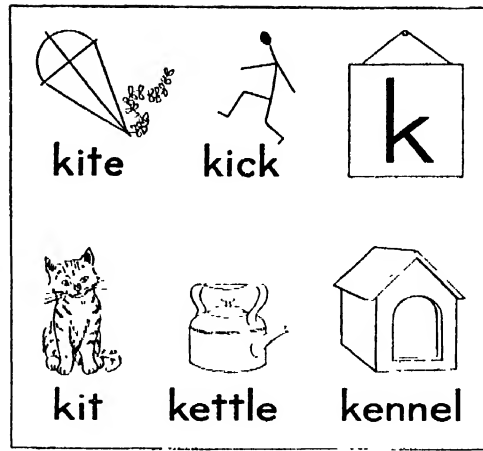
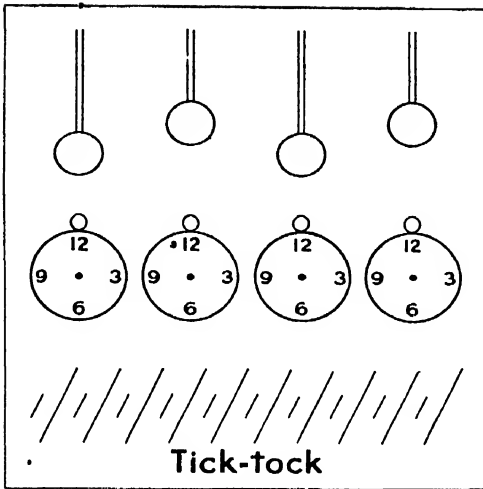
We will look at every clock we see now, and notice where the little hour hand is. Then we shall know what hour it is, for the small hand will always tell us!

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children talk freely about clocks and watches they have seen.

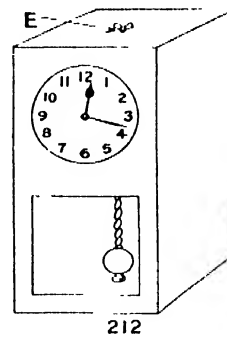
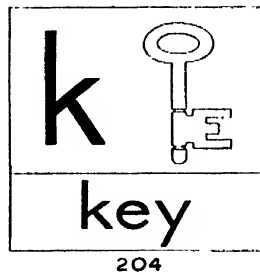
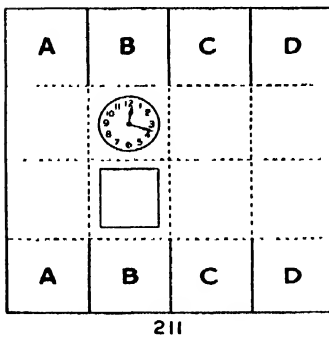
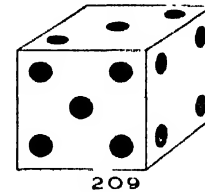
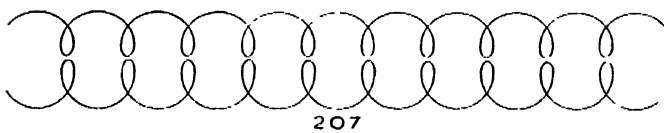
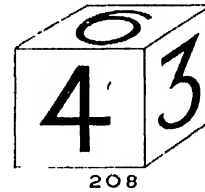
(2) What does the little watch say?

(3) The grandfather clock (the picture will show children what it is like). Let them talk about it. What does the grandfather clock say?



You have five ○○○○○

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FIGS. 202-212.

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Tick-tock-tick-tock very slowly while the little watch says tick, tick, tick very quickly.

(4) What clocks have pendulums? Let children tell something about the pendulum (see The Talk).

(5) Let the children tell what happens at different hours of the day; for example—9 o'clock, 12 o'clock, 1 o'clock, 4 o'clock, 5 o'clock, 7 o'clock in the evening. Let them move the hand of a big clock-face round to show different hours, and tell what they do at that hour. It is a great help to have only *one* hand on the clock first. It is much harder to teach little ones time than most people imagine, so it is wise to proceed in definite steps. Move the clock hand and ask the children the time. Sometimes put it between two hours, for example, 3 and 4. Some children may say "nearly four," and "past three o'clock." These are good answers.

(6) What does o'clock mean? (The Talk will help them to answer.)

(7) How does the sun help us to tell the time? Rising in the morning, etc.

(8) What do we do to prevent a clock from stopping?

(9) Let the children look at the coloured picture. What is the old clockmaker doing? What is the little boy saying? What is the mouse doing?

(10) Which clock do they like best?

(11) Oral work on the stories and dramatisation of parts of the stories.

(12) Teach these rhymes:

(1) HICKORY DICKORY DOCK

Hickory Dickory Dock,
The mouse ran up the clock,
The clock struck one,
The mouse ran down,
Hickory Dickory Dock.

(This is a good rhyme for practising the sound of *k*.)

(2) ROSEY POSEY

Rosey Posey gets up at eight,
Goes to school and never is late.

Rosey Posey dines at one—
When her lessons and sums are done.

Rosey Posey at five has her tea,
Dolls and kittens invited free.

Rosey Posey plays at six—
Builds a beautiful house of bricks.

Rosey Posey at seven o'clock
Takes off pinafore, shoe and sock.

Eight by the clock she's tucked up cosy—
End of day for Rosey Posey.

(This is a good rhyme for teaching the use of A.M. and P.M.,
8 o'clock in the morning, 8 o'clock in the evening.)
Let the children act this rhyme.

(3) THE CLOCK

Tick, tock, tick, tock,
Merrily sings the clock;
It's time for work,
It's time for play,
So it sings throughout the day.
Tick, tock, tick, tock,
Merrily sings the clock.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **L**ET the children place both hands flat on their chest. Tell them to breathe in slowly, then breathe out, lips being closed. See if children notice the rise and fall of the chest as this is done.

(b) Let the children say "hickory, dickory, dock," laying stress on the last sound *c* and *k*. Let them lay a hand gently on their throat, as they say *clock*. Tell them to notice the sound *c* being made twice, at the beginning and at the end. Let them try to hear the sound in hickory, dickory, dock. Tell them other words that contain the sound—*kick, duck, peck, knock*.

(c) Show the *c* picture-card (Fig. 118, Topic 11), and let them say the words again beginning with *c*.

(d) Teaching the letter *k*. Tell them there is another letter that has the same sound as *c*. Show letter *k* and pictures for letter *k* (Fig. 202). Let them say the names on the card Fig. 202. Let them notice that in saying these words they raise the back of the tongue and make a clicking sound. Get from the children other words that begin with *k*: *kind, kiss, key, king*. These words can be got by suggestion. Perhaps there is some child in the class whose name begins with *k*: *Katie and Kathleen*.

Let them say rhyme (3) again and listen for the *c, k* sounds.

(2) *Word Recognition*

The teaching of words by the "Look-and-say" Method must be continued for the sake of those who have good visual memories and defective hearing. It also helps the Sentence Method.

Revise the sight words, *yes, you*.

Tell the children you are going to write on the board something that each one plays with.

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Write: "What do *you* play with?"

Let the children read the question. Then get an answer from each child.

Write some on the board for the children to read, for example:

I play with my cat.
I play with my doll.
I play with my ball.

Leave some sentences on the board for the children to read. Let the children practise reading the words on the number chart. *One, two, three, four, five, six, seven, eight, nine, ten.*

Write sentences on the board for the children to read.

I have *two* balls.

Let each child pick up a certain number of things and say how many he has. Write what he says on the board.

I have *three* sticks.

Have has already been learned as a sight word. To make it easier for the child the things can be drawn: balls, sticks, books, etc.

For variety sometimes let another child say what the first child has. Write it on the board (Fig. 203).

(3) *The Sentence Method*

Get from the children good sentences about clocks and watches. This is always a valuable exercise, as it helps composition. Write the most suitable on the board. More than one can be written for the bright children. Although suitable sentences must be chosen as far as possible, see that no child is passed over. Sentences given by backward children can be improved by the teacher.

Here is a sentence:

"Tick-tock, tick-tock," says the clock.

Let the children notice the sound of *t* and the sound of *ck*. This is a good sentence for reading.

Tell the story of Karl and his kite or remind the children of the story. How big was Karl's kite? What made Karl cross? Then show them picture-sentence card No. 35. Let them talk about the picture. What is Karl doing? Kicking his kite. What is his dog doing? Barking. Poor Karl, he wanted a kite as tall as himself, and then he found he could not fly it, and his dog Jock did not like it. What is he saying? Read them the sentence: "Big kite, cross kite, Jock and I do not like you." Let them listen carefully for the sound of *k* in *kite* and *cross*, and especially in *Jock* and *like*.

Let them run about the room and pretend to fly kites.

Tell them the story of how Katie helped her mother in the kitchen. Let the children tell all the things that Katie did, then show them picture-sentence card No. 36. The children talk about the picture. What is Katie doing? What time is it by the clock? Then read to them what it says underneath.

"The clock in the kitchen struck one as Katie laid the cloth for dinner."

Let them notice the words that begin with *c* or *k*. Let them notice especially the *ck* sound at the end of *clock* and *struck*.

The children can pretend to be at work in the kitchen and do all that Katie did. When the teacher says, "One o'clock," they all run to put the cloth on for dinner.

Revise the sentence cards already taken. Keep a careful record of the cards that each child can read. Let some children match sentence strips with pictures (see Sheet No. 4, page 262B). A few children will be able to put together the sentences from "loose words." The number of those children who are able to recognise individual words will slowly increase. The writing lesson is, of course, a great help to word recognition. The great value of the Sentence Method is that children understand what they read. If they only recognise two or three words they still know the meaning of the whole sentence. The child who is laboriously trying to read word by word generally misses the sense of the whole sentence.

(4) *Letter Recognition*

Let the children look again at the pictures for letter *k* and the letter *k* itself. Draw it on the board for them. The children can compare the letter to *c*, drawing a kicking figure. Draw the letter *c* again and let the children say any words they know beginning with *c*.

Let them walk round the room and find words on their picture-sentence cards beginning with *c* or *k*. They will like to see how many they can find of each.

Let the children give words beginning with the sound of *k*; arrange them on the board for the children in two separate columns thus:

cat	kit
cape	kiss
cold	kite
cup	kind
cloth	kennel

Add *k* to the Alphabet Frieze (Fig. 204).

SECTION IV: *WRITING*

(1) **S**HOW the children how to draw *k* between lines half an inch apart.

(2) Let them write (print) some 3-letter and 4-letter words beginning with *k* and draw a picture for each word (Fig. 205).

(3) A short sentence (Fig. 206).—Let them read their sentence when they have written it. Let them notice the short sound of *i*.

(4) Give them two or three words beginning with *c* to write; for example *cup* and *cat*.

(5) Let them cut out some pictures for their writing-books, paste them in, and write the names underneath. They can draw round suitable templates or insets to get pictures.

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Writing Patterns (Fig. 207).

Encourage the children to draw freely and not depend on patterns. Fig. 207 shows a useful pattern that helps handwriting later.

SECTION V: *NUMBER*

REVISE previous work.

Further suggestions for games and individual work.

(1) On each side of a cube a large number is printed as in Fig. 208. The child throws the cube on the table, looks at the number on the upper surface of the cube, writes the figure on his board or in his book, and draws opposite to it (*a*) any group of objects that he likes, or, for variety (*b*) a number picture for the figure. The children can also use cubes on which are number pictures as shown in Fig. 209. In this case they draw the figure in their books, for example 3. These occupations are useful for practice in making figures. Sometimes a child has to make 3 four times, if it comes on top four times. Many children find great difficulty in drawing figures.

(2) Let the children continue rhythmic counting. Teach them the rhyme:

One, two, buckle my shoe;
Three, four, knock at my door;
Five, six, pick up sticks;
Seven, eight, lay them straight;
Nine, ten, a good fat hen;
Eleven, twelve, dig and delve;
Thirteen, fourteen, maids are courting;
Fifteen, sixteen, at work in the kitchen;
Seventeen, eighteen, maids are waiting;
Nineteen, twenty, my plate's empty.

(3) Let the children look at a large clock-face with one hand and tell all the hours. Let them go round the clock twice from, say, 7 o'clock when they get up to 7 o'clock when they go to bed. Then from 7 o'clock bedtime through the night hours to 7 o'clock in the morning.

(4) Continue to teach the meaning of halves and let children divide a given number of counters into two halves.

(5) Draw a number of toys on the blackboard or make a toy shop from a large box. Put pictures of toys in it. Mark each toy in pennies up to 6*d.* Thus balloons 3*d.* each, flags 4*d.*, apples 1*d.*, etc. Let each child have 8 discs of brown paper or cardboard to represent pennies. Each comes to the shop to buy two toys, giving the right amount. The teacher can act as salesman or one or two children. The price of toys—a balloon at 4*d.* and an apple at 1*d.*—helps children to begin to add numbers together. This game can be frequently repeated. It is of interest to the children and of great value. The toys can often be cut out by the children themselves in the handwork lesson.

SECTION VI: *DRAWING AND HANDWORK*

(1) *Free Expression Work*

LARGE bold drawing of a clockmaker's shop.

(2) *Drawing to help Writing and Number* (Fig. 210).

(a) Drawing pendulums—so many large ones and so many small ones (Fig. 210).

(b) Drawing watches—these are difficult for some children. Let them put only one hour on or four—12, 6, 3, and 9. Let them draw round a disc of cardboard to make a watch. Show them where to put 12, 6, 3, and 9. This is a great help later when they are learning the time.

(c) Let them represent the rhythm of *tick, tock*, by any drawings they like. They may suggest a short and long line as shown in Fig. 210.

(3) *Modelling in Clay or Plasticine*

A wrist watch, the letters *c* and *k*, a pendulum.

(4) *Stick Laying*

Making all the straight-line letters.

(5) *Paper Modelling or Toy Making*

(a) Making a pendulum from a piece of string and a bead, etc.

(b) Making a grandfather clock. These can be made from old boxes or from a square of paper (Fig. 211 and Fig. 212 show a clock made from paper). Fold and cut a square as shown in Fig. 211. Paste squares A, B, C, D over each other as in Fig. 212. Cut out a clock face and paste it on. Cut an opening to show the pendulum as in Fig. 212. This can be a bead hung from a piece of thread attached at E.

(c) The children can cut out clocks and watches from newspaper, etc., and paste them on brown paper to represent a clock shop.

SECTION VII: *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

NURSERY RHYME “Hickory Dickory Dock,” music in *Song Time* (Curwen).

The children soon learn this tune.

(a) Let the children put their hands on their hips and sway from side to side in imitation of a pendulum as they sing.

(b) Let them swing their right hand back and forth like a pendulum. Then their left hand.

(c) The class can form a ring to represent the clock. One child is chosen for the mouse. The mouse runs round inside the circle while the first two lines are sung. At the words “the clock struck one,” the children clap once loudly and the mouse runs away out of the ring, touching one child as he does so. The child thus touched is the next mouse.

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(2) *Rhythmic Exercises*

Revise any other rhythmic exercises already given.

(3) *Playground Games*

Finding Partners : Draw a chalk-line across the middle of the playground. All the class (see that there is an uneven number) skip and run freely about until the teacher blows a whistle, then each child quickly chooses a partner. The couples run to the chalk-line and stand one on each side of it, holding both hands. The slowest, who does not get a partner, is the "Odd One." The game is then repeated, each child finding a new partner.

Continue skipping practice by games of "follow my leader," the teacher being the leader.

(4) *Songs*

(a) "Hickory Dickory Dock," *Song Time* (Curwen).

(b) "One, Two, Buckle My Shoe" (see pages 261-262).

SECTION VIII : STORIES

THE OLD CLOCKMAKER

(STORY FOR COLOURED PICTURE)

KENNETH loved the old clockmaker's shop. It was full of tickings and ding-dongs and the calling of cuckoo-clocks. He used to peep inside and call good morning to the old clockmaker there.

Mr. Brown sat at his table, bending over watches and clocks that he was mending. He wore glasses, and looked very old. He was kind and gentle, and Kenneth liked him very much. He was always busy, but never too busy to smile at the little boy.

"I do like your shop so much!" said Kenneth. "You have so many clocks. Look at that big one there—the grandfather one with its long pendulum that swings—it has such a loud tick-tock! And there are all those on the wall that strike each hour; and there is one over there that has such a pretty chime—like church bells! I love the cuckoo-clock too! It is such fun to see the little cuckoo come out of the door at the top and say 'Cuckoo!' so loudly!"

"It's a pleasant sound to hear the ticking of the clocks," said Mr. Brown.

"I like the little ticking watches too," said Kenneth. "They tick so quickly! I wish I had one of my own. Perhaps my Daddy will give me one some day."

He looked round the shop and noticed that one clock had stopped. "Look, Mr. Brown!" he said. "This clock has stopped! You must have forgotten to wind it up! Could I wind it for you? I will be very careful."

"Very well," said Mr. Brown. He watched as the little boy put the key carefully into the hole and wound the clock up gently.

"You are a careful boy," said Mr. Brown. "I wish I had you to

wind up all my clocks just now! I have twisted my wrist, and the turning of the key gives me such a lot of pain! ”

“ Oh, Mr. Brown, *do* let me wind up all the clocks for you! ” cried Kenneth, excitedly. “ I’ll be so careful. You can trust me. I won’t overwind any of them. Do let me do it for you till your wrist is better.”

So Mr. Brown agreed to let Kenneth wind up all the clocks in the shop until his wrist was better. Some of them had to be wound each day. Most of them were wound once a week. Kenneth did them all. What a lot there were! His hand was very tired by the time he had finished! On Saturday night he wound up all the big eight-day clocks—the ones that went for eight days without being wound—and that took him a very long time.

Mr. Brown watched the little boy doing his work so carefully. He didn’t overwind any clock. He turned the key gently but firmly, just as he had seen Mr. Brown do so often. He was a most sensible boy.

Soon Mr. Brown’s wrist was quite better, and as strong as ever.

“ I can do my own winding now, thank you, Kenneth,” he said. “ It was very good of you to help me. I should like to give you a little reward for your kindness to me. Here it is.”

Kenneth took the little box that Mr. Brown handed him, and opened it. What was inside? Guess! A lovely little wrist-watch! It was ticking away merrily, and seemed to say “ Tick-tock, I’m *your* clock! Tock-tick, Take me quick! ”

“ Oh, oh, oh! ” cried Kenneth, joyfully. “ A watch of my very own! Oh, thank you, Mr. Brown, you *are* kind! ”

“ One good turn deserves another,” said Mr. Brown, smiling. “ Mind you don’t forget to wind up your watch every evening, Kenneth! ”

“ I’ll never forget! ” cried Kenneth—and he never did!

THE BIG KITE

(STORY FOR PICTURE-SENTENCE CARD No. 35)

“ I WANT a kite! ” said Karl. “ I want a kite as big as I am, so that it will fly high in the sky. I want a big, big kite! ”

So his Auntie Kathleen gave him a big kite, taller even than Karl himself.

“ It must be the king of kites! ” she said.

“ Quick, quick, I must fly it this very morning! ” cried Karl. He went out into the garden with the kite and some string. He threw the kite into the air—but dear me, it wouldn’t fly at all! No—it just fell to the ground and lay there without moving.

Jock the dog was frightened of such a big thing, with such a funny face. He ran at it and barked.

“ Fly, kite, fly! ” cried Karl, and he flung it into the air again—but this time it fell down on top of him and almost buried him beneath it! Karl was very angry. He shook the kite away and then ran to kick it.

“ Big kite, cross kite, Jock and I do not like you! ” he shouted.

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"Now, now!" said his father, coming into the garden. "You must not talk like that, and it is silly to kick things. You should not have asked for such a big kite—it was greedy of you. It is easier to fly a small kite. I will fly it for you when there is plenty of wind."

So on the next windy day Karl's father took him into the fields, and flew it for him. How high it went into the air, as high as an aeroplane!

"Big kite, good kite, Jock and I like you very much!" cried Karl. "Let me hold the string, Daddy!"

So he did, but dear me, how tightly he had to hold it, for the big, big kite pulled so strongly. What would Karl have said if it had pulled him off his feet into the sky!

KATIE IN THE KITCHEN

(STORY FOR PICTURE-SENTENCE CARD No. 36)

"OH dear, oh dear!" said Mummy, one morning just before dinner. "The baker hasn't been and we haven't any bread for dinner. I must run down to the shop to get some—that means that dinner will be late, for I ought to be laying it now!"

Mummy ran out of the door with her basket. Katie looked at the clock—it was nearly one o'clock—Daddy would be in soon, and her two brothers from school. How they would grumble to see that the dinner wasn't laid!

"I will lay it myself for Mummy!" she said. "I know just how to do it!"

So she put on an apron of Mummy's, and then went to the drawer to get the cloth. She spread it out neatly on the table. The clock in the kitchen struck one as Katie laid the cloth for dinner. Then she went to get the knives and forks and spoons. She laid one for everybody. She took down the glasses from the dresser and put out five, one at each place. Then she got the plates and dishes, and found the salt, pepper, and mustard. The table was just laid when in came Daddy.

"Ho!" he said. "The table is laid, I see! Good! Now we shall soon have dinner!"

Then in came the two boys.

"Good!" they said. "The table is laid. Dinner will soon be ready!"

Then in came Mummy, and how she stared when she saw the table laid so nicely, and everything in its place.

"Katie! You have laid the table!" she said. "You good little girl."

"Clever Katie!" cried Daddy and the boys.

Mummy put the stew on the table, and soon they were all having dinner, and when the pudding came, Mummy said: "It's chocolate pudding, and Katie shall have the biggest piece because she was so helpful!"

Katie *was* pleased. Wasn't it nice for her?

ONE, TWO, BUCKLE MY SHOE

Words traditional

Music by
CECIL SHARMAN

In steady and rigid tempo

Key D ♩ d :r l m , m , m :s | d :r l m , m , m :s }

VOICE *mf* *3* *3*

One, two, buckle my shoe, Three, four, knock at my door

PIANO *p* *mf*

f *p* *f*

Five, six, pick up sticks, Seven, eight, lay them straight, Nine, ten, a

p *p*

good fat hen! Eleven, twelve, dig and delve,

f *f*

Thir- teen, four-teen, maids are court- ing, Fif- teen, six- teen, at work in the kitchen,

One, two, buckle my shoe. (cont.)

The musical score is written for voice and piano. It consists of two systems of music. The first system contains the lyrics "Seventeen, eighteen, maids are wait - ing, Nine - teen, twen - ty,". The second system contains the lyrics "my plate's empty!". The piano accompaniment features a variety of dynamics including *mf*, *f*, *p*, and *cresc.* (crescendo). The score is written in a key with one sharp (F#) and a 2/4 time signature. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

Seventeen, eighteen, maids are wait - ing, Nine - teen, twen - ty,

my plate's empty!

p *cresc.* *f*

Topic No. 19

Sugar

SECTION I: THE TALK

(There are different ways of obtaining sugar in different lands. The method described is an easy one for young children to follow.)

ONE of the things we like eating best of all is sugar. It is so sweet, and so delicious. Where does it come from? We buy it at the grocer's, or at the sweet-shop in the form of sweets—but where does the grocer or the sweet-shop man get it?

Sugar comes from beetroot, or from sugar cane. You have seen and tasted beetroots and you know how sweet they are. We can get a great deal of sugar from them. But most of our sugar comes from sugar cane.

Sugar cane grows in hot sunny lands. It belongs to the big grass family—but it grows much much taller than grass! It grows twice as high as a man.

Let us go and look at a cane-field. We will jump into a flat-bottomed boat on the river and go in it to where the sugar canes grow on each side. It is time for cutting them. They are very high. When we walk between them, we see the sword-like cane-leaves, and we must be careful to push them aside or they may cut our hands and faces with their sharp edges.

Now we have come to where men are cutting down the sugar canes. We watch them slash at the canes with their heavy knives. As they fall the women take the cut canes and trim them ready to be sent to the factory, where the juice is taken from them. You can see the women in the picture, working hard. They wear gay, bright dresses. They are black women, and the men are black too.

Nothing of the canes is wasted. The heads of them are given to the cattle for food. The thin top joints are used for planting again. The rest of the cut cane is tied into bundles and taken off to the big punts on the river or canal, where it is stacked high. There it is in the boats, canes of yellow and green, or orange and purple—all going along the river to the big factory.

What happens to it there? All the juice in the freshly-cut canes is squeezed out and runs down into a big tank; and it is from this sweet

TWO YEARS IN THE INFANT SCHOOL

juice that our sugar is made. It has to be boiled—just enough, not too much nor too little—and soon the sugar crystals form, which we know so well. They are carefully packed in boxes and sent off to all parts of the world. Grocers buy these boxes—and serve the sugar out to us by the pound or half-pound when we go shopping! Did you think your sugar had had such an adventurous time?

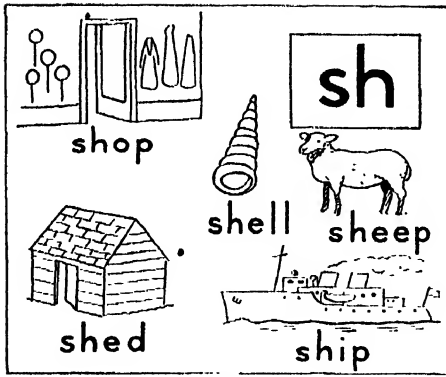
The stalks of the sugar cane are used to feed the great fires in the sugar factory. Nothing is wasted!

The children in those hot sunny sugar-cane lands go to school each day as you do—but each afternoon, and in their holidays, they go to help in the sugar-cane fields. There is a great deal to do there—for not only has the sugar cane to be cut, as we have seen—but it has to be planted, and the weeds must be kept down. The cane grows high and thick—so thick that it is almost impossible to get through it—so the men set it on fire, and burn away all the undergrowth. Then they can easily get between the tall thin stems to cut them down.

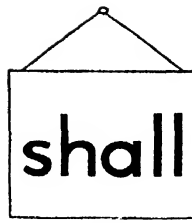
Which would you rather do, if you were the little black boy in the picture—would you like to help to plant the sugar cane in freshly-dug fields or would you like to help with the weeding? Or would you like to help with the cutting-down, and take the sugar cane to the factory for all the juice to be squeezed out of the stems?

SECTION II: *ORAL COMPOSITION AND LANGUAGE TRAINING*

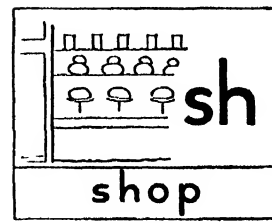
- (1) **L**ET the children talk about sugar: sweet and pleasant to taste. Different kinds of sugar: lump sugar, soft sugar, white sugar, brown sugar.
- (2) When does Mother give them sugar? In their cocoa, in their puddings, on their fruit, etc.
- (3) What are “sweets” made of?
- (4) Where does sugar come from?
- (5) Let them tell about the sugar canes in the coloured picture.
- (6) What people are cutting the canes? Questions based on The Talk.
- (7) To what shop does Mother go to buy sugar?
- (8) How does the grocer wrap it up?
- (9) Show the children a pound of sugar and let them feel how heavy it is. Show them half a pound. Is this as heavy?
- (10) What else does the grocer sell besides sugar?
- (11) Let some children pretend to be grocers, and others, mothers going shopping. What will they say to the grocer?
- (12) The sweet-shop—Let the children talk about it.
- (13) Let them talk about the coloured picture, the tall stems or canes, the long thin leaves. Let them notice especially the little black boy sucking a piece of sugar cane and the gay dresses of the negroes.



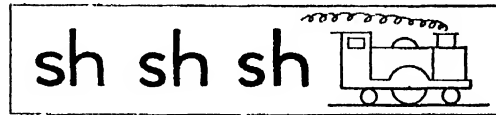
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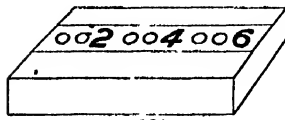
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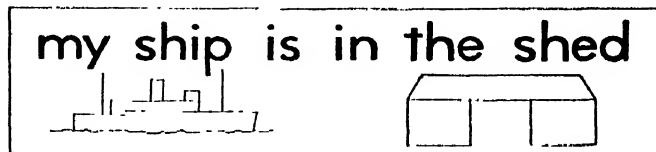
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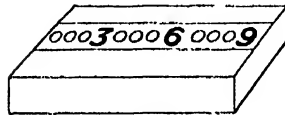
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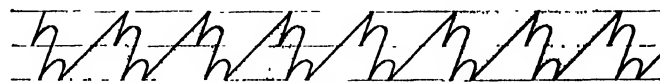
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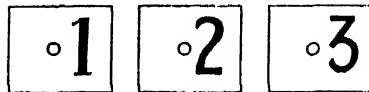
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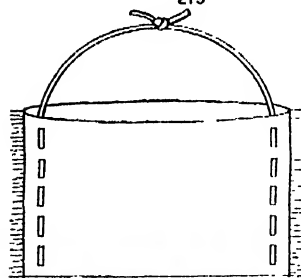
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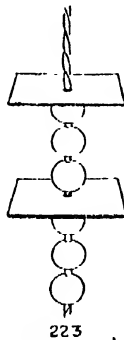
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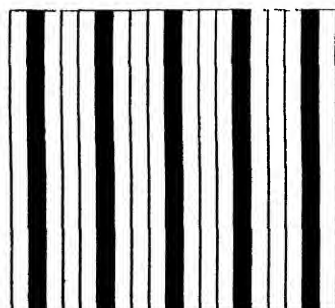
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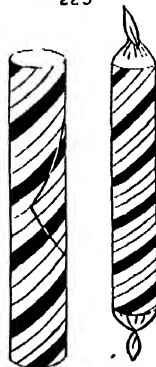
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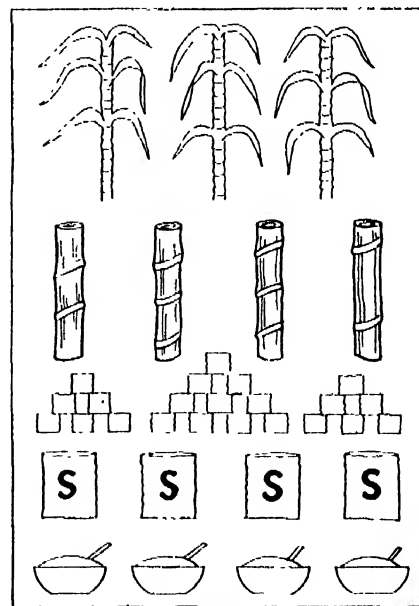


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228



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FIGS. 213-228.

TWO YEARS IN THE INFANT SCHOOL

(1) HANDY SPANDY

Handy Spandy, Jack-a-Dandy,
Loves plum cake and sugar candy;
He bought some at a grocer's shop,
Then he came out, hop, hop, hop.

(2)

Candy is sticky,
Sugar is sweet;
When I have a penny
I buy some to eat.

(3)

Let the children act going to the grocer's shop or the sweet-shop.

Hippity hop to the grocer's shop
To buy a stick of candy,
One for you, and one for me,
And one for brother Andy.

(4) THE SONG OF THE SUGAR CANE

Remind the children that the sugar cane has long yellow, purple and green stalks with long grass-like leaves. Let them look at the coloured picture again. The long green leaves *rustle* and whisper in the *hot* air. *Rustle* a piece of soft paper to teach them the meaning of the word. (They will meet the word again in Topic 35 : Autumn Leaves.)

This is what the long leaves say:

Rustle, rustle, rustle,
The juice in our stalks is sweet,
Rustle, rustle, rustle,
We make fine sugar for you to eat.

Sometimes when a little breeze blows, the long leaves move about more quickly, then the sugar canes sing:

Our juice is sweet, our juice is sweet;
We make good sugar for you to eat.

The language training this week is important as the children are getting new ideas as well as new words. See that they know the meaning of *stalk*, *cane*, *juice*, etc. No child can become a good reader unless he has a good vocabulary.

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **T**EACHING the sound *sh* at the beginning of words. Let the children tell what sound the train makes as it puffs along—*sh—sh—sh*. Print *sh* on the board and tell the children that when these two letters come together, they make just the same sound. Show them the picture card for *sh* and let them say the names of the things: *shop, ship, shed, shell, sheep* (Fig. 213). Try to get from the children other words that begin with *sh*: *she, shall*. Some can be got by suggestion. How does Mother get the dust from the mat? *She shakes* it.

I *shook* the table cloth. When you are by the sea you often walk on the *sea-shore*. Write a list of words beginning with *sh* on the board for the children to read.

Some little ones find the double letters confusing, but the *sh* sound can be taken again in Topic 27.

(b) Revise the sounds *s* (see Topic 2) and *h* (Topic 4).

(c) Revise the sound of *j* (see Topic 11). Let the children say: *jam, jelly, juice*.

(2) *Word Recognition*

Teach the important sight word *shall*. Print it on a card for the children to look at and say (Fig. 214). Tell the children to imagine they are in a toy-shop or a sweet-shop, and they are thinking what to buy.

Print this sentence on the board for the children to read: "*Shall I have a ship?*" Let two children come out in turn and ask each other what they are going to buy. Tell them to begin each sentence with *shall*. Print some of the sentences on the board for the children to read. Point to the word *shall* each time it is said.

Teach the word *she*. Let a little girl stand in different parts of the room. Print on the board where she is for the children to read, or the children can tell first where she is, and the teacher print the sentence on the board, thus: "*She is by the door.*" "*She is in the cupboard.*"

(3) *The Sentence Method*

Get from the children interesting sentences about sugar. Print one or two on the board for the children to read—for example:

Sugar canes like the warm sun.

Sugar is made from the juice of the sugar cane.

I like the sweet-*shop* and the toy-*shop*.

Tell the children the story of Sam who never knew what he wanted. He was always saying "*Shall I go out or shall I stay in?*" "*Shall I buy toffee or shall I buy chocolate?*" Let the children tell themselves parts of this story. Then show them the picture of Sam, picture-sentence card No. 37. Let them talk about the picture. What is Sam looking at? Jelly, jam and sugar. What is he saying? Read to them what the sentence says:

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“ Shall I have jelly, jam, or sugar with my milk pudding ? ”

Let them notice the sounds of the words—*shall, jelly, jam, sugar*. Let the children tell what sweet things they like to eat.

They can dramatise parts of their story and bring in the sentence. Let them draw their sentence.

Tell the story of how Sally, Henry and Jill played shops. Let the children tell how they play shops. Then show them picture-sentence card No. 38. Let them talk about it. They will like to point out Sally, Henry and Jill, and tell what they are doing. They can suggest what Henry is saying. Then read them the sentence. It tells what Henry is saying:

“ My shop sells the best sugar made from the juice of the sugar cane.”

Let them notice the *s* sounds and the *sh* in shop. They must say *juice* and *sugar* carefully.

They will enjoy dramatising this sentence by playing shops. They can use sand for sugar and pretend to sell it by the pound or half pound. No attempt need be made to teach them yet exactly what a pound of sugar is; weighing is not introduced until the second year, but the child through play is getting an elementary idea of what is meant by a pound of sugar. They will know that half a pound must be half the sand they give for a pound.

Revise a certain number of picture-sentence cards. While some children are illustrating the new sentence, let the backward group come out and read sentences pointing to each word. Some children take a long time to recognise individual words, but they cannot of course become real readers until they do this. Learning the sentences by heart is quite permissible at the early stage, but after sentence 36, every normal child should be able to recognise some words. Using the sentence strips already described is a good test.

(4) Letter Recognition

Print *sh* on the board—a short letter and a tall letter. Print words beginning with *sh* on the board and underline the two letters, for example: *short, show, shop*. Add *sh* to the Alphabet Frieze, Fig. 215.

For revision show each letter of the alphabet in turn that the children have learnt. (Use the giant letters already referred to), and let each child give a word beginning with the letter shown. Some children may still need special help with *v, w, i* and *g*.

SECTION IV : WRITING

(1) **S**HOW the children how to draw letters *sh* (only the backward ones may need help). Let them print the sound the train makes, (Fig. 216.) They can draw a train or engine.

(2) Let them write (print) some short words beginning with *sh* and make drawings for each word, *shop, ship, shed*.

(3) Let some children write a sentence, (Fig. 217), and illustrate it. Let them say the words as they write the sentence.

(4) Let them write again the words, *jam*, *Vim*, *van*.

(5) Let them continue to cut out pictures or shapes they have drawn (animals, etc.) to paste in their writing books; let them write (print) the name in under each cut-out.

(6) Some children may like to make alphabet books for themselves. They can print or trace round a big letter for each page, then find appropriate pictures for each page.

Writing Patterns (Fig. 218)

These writing patterns are specially useful for clumsy fingers. The more control the child gains over his pencil the easier he finds it to write. Encourage the children to think and not scribble too wildly.

Fig. 218 shows a suitable pattern. The child draws an *h*, as in Fig. 218, then continues the stroke downwards and draws another *h* on the lower line, then he comes up to the top line again as shown, and continues to make *h*'s. Let the children colour the pattern in any way they like.

SECTION V : NUMBER

(1) REVISE previous work.

(2) Let the children continue to play the shop game described in Topic 18. This gives practice in dealing with all numbers up to 8.

(3) Let the children count sticks, beads, etc., up to 20. This counting is mechanical. Many children like to count beyond 20.

(4) As the children progress, individual work becomes more important since the children have to be taught in groups. Occupations of educational value are needed so that no child is wasting time.

Bead-threading is very useful at this stage, and can be continued with advantage for the rest of the year. The beads are threaded in 1's, 2's, 3's, 4's, 5's, 6's, etc., according to the stage in counting that the child has reached. A card with the printed figure on it is threaded also and indicates the number reached. This makes it easy for the teacher to check the child's work. Thus for threading in ones, all the figures are needed, 1, 2, 3, 4, 5, up to 20. Fig. 219 shows the cards, which are about 1 in. or 1½ ins. square with a hole pierced in the middle. For threading in 2's cards with only the figures 2, 4, 6, 8, 10, etc., are needed up to 20 or 30 or higher.

For threading in 5's, 5, 10, 15, 20, etc., are needed (see Fig. 220). Figures beyond 10 will not be wanted yet, but we give them here to save repetition.

The bead-threading progresses as the children progress. Each set of cards with beads and a knotted string should be kept in a separate box. It is a help if a strip of paper is pasted outside the box to show what

TWO YEARS IN THE INFANT SCHOOL

exercise is inside the box and to serve as a copy for the child while doing the exercise (see Fig. 221 and Fig. 222).

The child proceeds in the following way, supposing he is using the box shown in Fig. 222. He threads 3 beads, and then the card showing the figure 3, 3 more beads, and then the card showing figure 6, 3 more beads and the card showing figure 9, etc. Fig. 223 shows this threading. Each exercise proceeds in this way. Children like bead-threading and become very proficient at counting by means of this exercise.

(5) Let the children continue to use their bead-bars to build up all the numbers from 2 to 8.

(6) Continue the use of the Number Steps or Stairs or Tillich's Bricks for numbers 1 to 8.

SECTION VI: DRAWING AND HANDWORK

(1) *Free Expression Work*

BOLD free drawings of Panchi among the sugar canes or a grocer's shop or a sweet-shop.

(2) *Drawing to help Writing and Number* (Fig. 224)

(a) The sugar cane with its long thin leaves. Let the children draw 3 or 4 canes.

(b) Piece of sugar cane that little black children like to break open and suck. Let the children draw pieces for four or more little darkies.

(c) Lumps of sugar. How many lumps in each group?

(d) Bags of sugar. Let the children print an S on each bag.

(e) Bowls of soft sugar.

(3) *Modelling in Clay or Plasticine*

(a) Lumps of sugar. (b) Bags of sugar. (c) A bowl of sugar (lump), and a spoon. (d) Sweets for a sweet-shop.

(4) *Paper Tearing or Cutting*

Let each child tear or cut out anything he likes for a grocer's shop.

(5) *Toy Making*

(a) Let the children make shops from old boxes. They can work in groups. Let them buy from each other when their shops are ready.

(b) A shopping bag. Give each child a piece of hessian (about 5 by 2). Let them stitch the sides together, using a bodkin or raffia needle and a piece of coloured raffia (Fig. 225). Tie the ends of the raffia to form a loop. The children can use these bags when they play shopping games.

(c) Paper modelling. Give each child a square of white paper, and a red crayon. Let them draw one very thick red line and two thin, as in

Fig. 226. Next let them roll the paper up, rolling it diagonally with the coloured stripes outside. Paste or pin the roll so that it does not unroll and cut off the ends as in Fig. 227. Wrap it up in tissue paper so that it looks like a stick of candy, Fig. 228. It helps little ones to make very effective "sticks" if they are given squares of *lined* paper. They can fill up the space between two lines for their thick line and draw along the lines for their thin lines. These "hollow sticks of candy" can be filled with sweets for a birthday present, or at Christmas-time for a toy for the Christmas-tree.

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

SHOPPING games.

(2) *Rhythmic Exercises*

Use the nursery rhymes and songs that the children know very well as examples of different kinds of rhythm. Let the children clap at first to emphasise the rhythm. The children will soon be able to distinguish between the smooth and the jumpy rhythm, the quick and the slow.

Tip-toe Marching : Music, any simple tune, four-four time, with the beats well marked. Begin by playing the tune at the speed of a march, then faster until the children are tripping lightly in time with the music. Their arms should swing freely at their sides.

Play the music a second time very slowly and let the children listen to it. Make each beat clear and well marked. Play it again, letting the children stride forward on tip-toe in time to the music. When the children are tip-toeing to slow music they can pretend they are tigers creeping silently and stealthily along ; when the movement gets quicker they can pretend to be little dogs trotting along lightly behind their mistresses.

(3) *Playground Games*

(a) Free running, skipping, hopping exercises. When the whistle blows all stand on tip-toe.

(b) Chain Tick. One child starts off as "It." He joins hands with the one he catches; these two chase the rest of the children. Each child caught joins hands with the catchers, and so the chain grows until nearly all are caught.

(4) *Songs*

(a) "Hot Cross Buns." *Song Time* (Curwen).

(b) The song on page 275. "Handy Spandy."

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SECTION VIII: STORIES

LITTLE BLACK BOY

(STORY FOR COLOURED PICTURE)

PANCHI was a little black boy. He was not very much older than you, but he worked very hard. He lived in a hot, sunny land, and his father and mother worked all day in the sugar-cane fields. Here were grown the tall sugar canes out of which sweet juice was squeezed to make the sugar we like so much to eat.

Panchi went to school each day. He learnt how to speak English. He learnt to sing some of the songs *we* sing! He learnt to read and write, and he loved school very much.

In the afternoon Panchi ran to ask his mother if he could help in the fields.

"We are soon going to cut the cane," said his mother. "Your father is burning the thick leaves between the cane-rows now—you can see the smoke, Panchi—and perhaps this afternoon there will be a patch of cane ready to cut. If you like to come and help, perhaps you may have a piece of cane to eat."

Panchi was so pleased. He ran to tell his friend, Lal.

"Come along to the fields!" he cried. "We are going to cut the sugar cane this afternoon!"

So Lal came to join Panchi and the two little boys ran to the big, flat-bottomed boat, the punt, which would take them by the meadows, past the woods, and down to the great flat sugar-cane fields. Off they went, with other workers. What did they see on the way? Humming-birds as small as your finger! Big brilliant birds of blue and purple, whose legs shone scarlet as they flew here and there. Once they saw an alligator in the water, lying as still as a log. Panchi threw a broken dish at it, but it didn't move.

Then they came to where the sugar cane stretched on each side of the river. It was much taller than the two little boys. Smoke rose near by, where Panchi's father was burning the thick leaves among the canes. One big patch was quite clear.

Panchi and Lal jumped out of the punt and ran to where they saw men cutting down the sugar cane. The two little boys watched the women slice off the tops, and then Panchi said, "Come on, Lal! We will tie the cane up in bundles. Then it will be ready for the men to carry on their heads to the big punts that take it down to the factory!"

All the long hot afternoon Panchi and Lal worked hard. The men cut down the sugar cane, the women trimmed it, the little boys piled it up together and tied the bundles tightly. Then men came up, balanced the bundles on their heads and went to the big flat boats with it. They threw the bundles there, and, when the boats were full, they moved off down to the factory, whose chimneys were smoking in the distance. How busy everyone was!

Panchi was tired at last. His mother saw him sitting down in the shade, and she called to him.

"Panchi! You have worked well. Here is a big piece of sugar cane for you to eat. Rest for a little while and suck the sweet juice!"

So Panchi sat eating his fine piece of sugar cane, and rested happily. Can you see him?

He says "Would you like a taste? It is lovely!"

But we say "No thank you, Panchi! We have sugar to suck too—in our sweets! And sometimes we spread sugar on our bread and butter for a treat. We have sugar too, Panchi—just as nice as yours!"

SAM SHILLY-SHALLY

(STORY FOR PICTURE-SENTENCE CARD NO. 37)

SAM SHILLY-SHALLY was a silly little boy. He could never make up his mind about anything.

He would stand at the window and say "Shall I go out? Or shall I stay in?"

He would stand by his toy cupboard and say, "Shall I play with my soldiers? Or shall I play with my Jack-in-the-Box? Or shall I play with my sweet-shop?"

And at tea-time he would say, "Shall I have a bun? Or shall I have a biscuit?" And he would sit and frown and puzzle till his mother grew quite cross with him.

One day he went to spend the day with his Auntie Sheila. He was to stay to dinner, and then go to see the circus with her afterwards. What fun!

Sam ate his soup and potatoes quite nicely. Then Auntie Sheila brought in his pudding.

"Here you are, Sam," she said. "There is a nice rice pudding for you. And look—you can choose which you will have with it—this red jelly—or this yellow jam—or some sugar out of the basin. I don't mind which you have! Don't be too long because we haven't much time before we start for the circus. I'm just going to get myself ready whilst you finish your pudding."

"Thank you, Auntie Sheila," said Sam. He sat and looked at the table. There was red jelly in a dish—yellow jam—and a basin of brown sugar. Which should he have?

"Shall I have jelly, jam or sugar with my milk pudding?" said Sam. "Oh dear! Shall I have jelly, jam or sugar! Jelly's nice—but so is jam—and so is sugar."

He sat and stared round. His rice-pudding got cold. Sam still couldn't make up his mind.

"Shall I have that nice red jelly? No—the yellow jam looks much jollier—and oh dear, I do so like brown sugar! I *can't* make up my mind!"

Just then Auntie Sheila came in, dressed ready for the bus.

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"Sam!" she cried. "Haven't you even *begun* your pudding! The bus is just coming!"

Well, just fancy that! Sam had to catch up his cap and run off with Auntie Sheila at once—leaving all his lovely pudding behind him!

"I couldn't make up my mind—so I haven't had any at all!" he said, with tears in his eyes.

"Well, it's your own fault, Sam," said his aunt. "You won't be so long another time, will you?"

"No, Auntie, I won't," said Sam, wiping his eyes. "And I don't expect he will, do you?"

HENRY'S SHOP

(STORY FOR PICTURE-SENTENCE CARD No. 38)

IT was a rainy day, and Jill, Sally and Henry couldn't go out.

"Let's play shops," said Henry. "I can get some things from the kitchen. You two girls can get baskets and come and buy from my shop."

"That will be fun," said Sally. So they found baskets, and Mother gave them a few pennies. Sally took her baby doll with her in her doll's pram. Henry stood behind his shop and on the counter he had jars of sugar and tea, and some jam.

"What can we buy from you?" asked Sally.

"My shop sells the best sugar made from the juice of the sugar cane," said Henry. "Here it is. Would you like a pound, or half a pound?"

"Half a pound, please," said Sally. Henry gave her some and she put it into her basket.

"My shop sells the best tea, too, and some nice juicy jam," said Henry, to Jill.

"Then I will have a pound of tea and a jar of jam," said Jill. "Here's the money."

Then Sally came back to buy some more sugar, and after that Jill came.

"I have sold all the things in my shop!" said Henry, pleased. "Now what shall we play?"

"It has stopped raining!" said Mother, popping her head in at the door. "Who would like to do some *real* shopping for me with baskets and money?"

"Oh, I would, I would, I would!" cried Jill, Henry and Sally. So they ran to put on their hats and coats, and then—what fun—they went down the road to buy some *real* tea, *real* sugar and *real* jam! Weren't they lucky!

HANDY SPANDY

CECIL SHARMAN

Jolly
Key F

VOICE

Han - dy - span - dy, Jack - a - dan - dy,

PIANO

mf

Loves plum - cake and - su - gar - can - dy, He bought some at a

gro - cer's shop, And then he came out, hop, hop, hop!

Topic No. 20

In the Country—Haymaking

SECTION I: *THE TALK*

IN the summer-time when the sun shines, the farmer makes his hay. Who has been haymaking? What fun it is!

What is the hay made of? The farmer grows good grass for hay. He does not allow his sheep or cows to go into his hay fields, because he wants the grass to grow tall and strong and juicy for hay. The rain makes it grow. The sun ripens it. The grass grows tall and waves in the wind.

"We must make hay while the sun shines," says the farmer, for the grass must be cut and dried in the sun. Rain would spoil it. So the farmer anxiously looks at the sky. If he cuts his hay, will the sun go on shining down for a while and dry it nicely for him? Yes—the sky is blue—not a cloud is to be seen. It is good haymaking weather.

Then the haymaking begins. The tall, waving grass in the meadows is cut down. Men move along the field, cutting it as they go. How different the field looks then! In the morning it was waving with tall grasses—now, in the evening, it is quite flat and smooth, and the new-mown grass lies all over it.

The sun shines down day after day and the cut grass dries—it becomes hay, which is sun-dried grass. Men go along the field with hand-rakes and turn the new-mown hay over so that the sun may dry the underneath too.

At last the hay is really well dried, and is ready to be built into haystacks. A horse-rake is used to gather the hay together in big, long rows. Then men, women and children go to help in the building of the haystacks in the field. Have you ever helped with these? You are sure to have seen a field set with scores of pretty haystacks. It is a lovely sight. The hay is built into little hillocks all over the field.

If the weather is still good the farmer carts the hay to the rickyard—or, in some parts of the country the ricks are built in the field. Hay is always built into a rick or stack when it is ready so that it may be kept dry, and may be cut when it is wanted. It is given to the cattle to eat in the winter-time. It is very good for them, and they like it. It smells sweet, especially when it is fresh-cut.

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The haystack may be round, square or oblong—the one that is being built in the picture is round. Do you see what the men are doing? They are forking hay up to the men on the top of the half-built stack. The hay is tramped down into place, and the haystack grows taller and taller. One of the men on the ground tells the men on top how the haystack is shaping, so that if it becomes crooked they may build it straight again.

At last the stack is high enough, and the roof-part is built. It is thatched and roped, and then the stack looks very fine. The long hay sticking out of the sides is all pulled out, and the stack is tidy. It looks very neat indeed—especially if the thatcher makes a little crown or pattern at the very top—just to give it a finish.

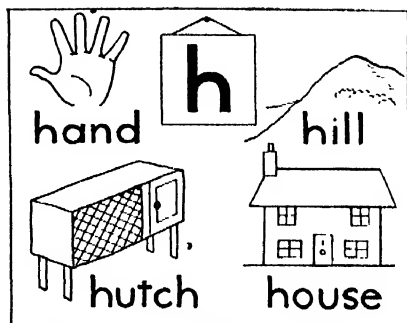
The haystack is quite rain-proof. The hay in it is packed closely together, and is now ready to give to the cattle for food in the winter-time. It is cut out in big pieces and carted to the sheds when needed. It smells sweet even when it is months old.

If the farmer gets wet weather in haymaking time, he is worried and anxious, for this means that his hay will not dry. If he stacks it when it is not properly dry the haystack gets too hot inside, and the hay becomes blackened and unfit to eat. The stack may even get on fire, and this is always very dangerous.

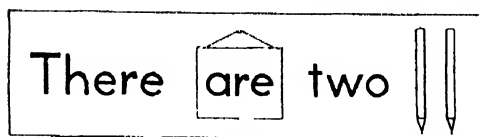
So we will wish the farmer fine weather in haymaking time—and go to help him if we can. We shall have fun, and play many games in the sweet-smelling hay. We can turn it over and over for the farmer so that it dries well. We shall love “making hay whilst the sun shines!”

SECTION II: ORAL COMPOSITION AND LANGUAGE TRAINING

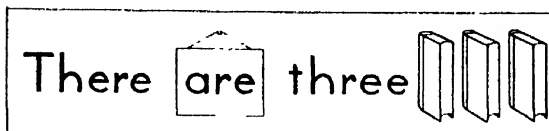
- (1) **L**ET the children talk freely about the things seen in the country.
- (2) Lead them to talk about the green fields. What are they used for? The sheep like short grass. The cows like long grass.
- (3) In some fields the grass is allowed to grow long and is not used. Why?
- (4) In summer this grass is cut and dried. How is it dried?
- (5) What is dried grass called?
- (6) What becomes of the hay?
- (7) What animals like hay?
- (8) What games can be played in a hayfield?
- (9) Let the children look at the coloured picture and tell what games are being played.
- (10) Let them tell what each child is doing and how each child is dressed.
- (11) Let them notice the colours in the picture.
- (12) Let them talk about the making of the haystacks.



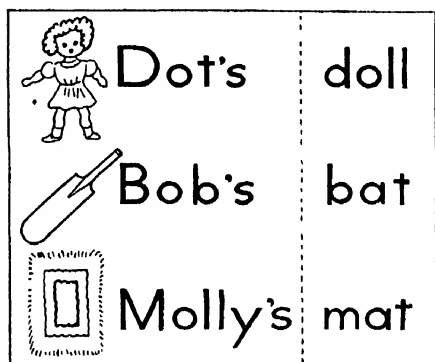
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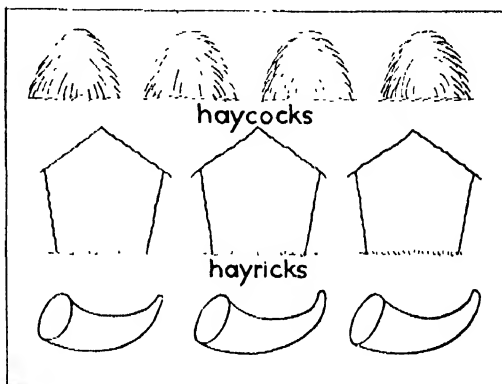
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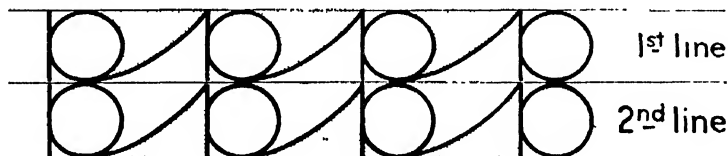
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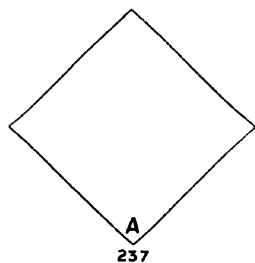
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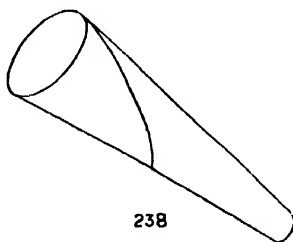
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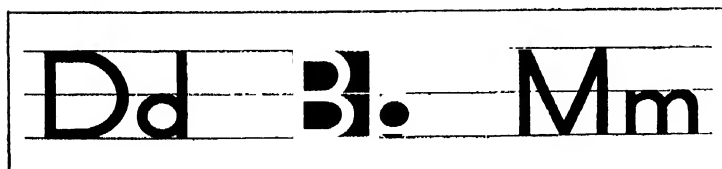
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TWO YEARS IN THE INFANT SCHOOL

(13) Tell them the proverb "To make hay while the sun shines."
Why must hay be made while the sun shines?

(14) Teach these rhymes:

(1)

Robin and Richard were two little men,
They did not awake till the clock struck ten:
Then up starts Robin and looks at the sky: "
" Oh, Brother Richard, the sun's very high! "
They both were ashamed on such a fine day,
When they were wanted to make the hay.

Let two children act this rhyme while the rest form the chorus.

(2) IN THE HAYFIELD

Now little people, up, up and away,
To toss and tumble the new-mown hay;
Come with a whoop and come with a call,
Come with a good will or else not at all;
For the jolly old farmer says you may
Do just as you please in the new-mown hay.

(From *Language and Speech Training Stories*. University of London Press.)

There are a great many sounds for the children to notice in this rhyme. (a) The short *u* in *up*. (b) the *t* in *tumble* and *toss*. (c) the hard *c* in *come* and *call*. (d) The *n* and *m* sounds in *new-mown*. Children must practise these words carefully and learn their meanings. (e) the sound in *jolly* and *just*.

The children can skip round the room as they say these words as though going to the hayfield.

(3) LITTLE BOY BLUE

Little Boy Blue, come blow up your horn,
The sheep's in the meadow, the cow's in the corn.
Where is the boy that looks after the sheep?
He is under the haystack fast asleep.
Will you wake him? No, not I!
For if I do, he will surely cry.

Let the children act a little play about this rhyme.

Boy: See, the sheep are in the meadow. (Points to some children who pretend to be sheep.)

Girl: Yes, and the cows are in the corn. (Points to another group of children.)

Boy: Where is the little boy who looks after the sheep?

Girl: We will look for him. (They look all about.)

Boy: He is not in the meadow.

Girl: He is not in the corn.

Boy: I cannot find him.

Where can he be?

Girl: Oh, I see him! I see him!

Boy: Where?

Girl: Under the haycock. (Points to a sleeping child.)

Can you not see him?

Boy: Yes, and he is fast asleep.

Girl: Will you wake him?

Boy: No, not I, for he will cry. (Other children running up.)

All: We will all wake him.

Little Boy Blue, come blow up your horn,

The sheep's in the meadow, the cow's in the corn.

Blow your horn!

Blow, blow, blow your horn.

(Little Boy Blue wakes up and blows his horn, the "sheep" run out of the meadow and the "cows" out of the corn.)

The play can be acted again to give other children a chance to play the parts of the Boy, Girl and Little Boy Blue.

SECTION III: READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **R**EWISE the *h* sound. Let the children inhale through the nose and exhale through the mouth to the sound of *h* aspirated—*hay*,
(b) Let the children pretend to pant as if they had been running very fast. This gives the *h* sound repeated quickly.

(c) Let the children look at the picture for the letter *h* (Fig. 229) and say the words carefully. Children need a good deal of practice in pronouncing words beginning with *h*. Let the children tell all the words they know beginning with the *h* sound. Some can be got from the children by suggestions—*hark, him, horn, hole, holly, hallo, high, ham*, etc.

(d) Draw the children's attention to the *sh* sound in *sheep*. Let them tell any other words they remember beginning with *sh*.

(2) *Word Recognition*

Teaching the word *are*. Have a few cards with the word *are* written on them. Tell the children what this word says and let them repeat it. It is pronounced very much like the name of the letter *r*. Tell them they are going to find out how many pencils, etc., there are on the table.

Print on the board: "How many *are* there?"

Ask a child to come out and count how many pencils there are; put his sentence on the board for the children to read as in Fig. 230. Let another child count the books. Print on the board Fig. 231 and so on.

Intelligent children will remember *are* from the lesson on *You are*, (Topic 10) but some children need constant revision before a word

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becomes fixed. It is worth while giving all the help possible to slow children, otherwise they go up the school without ever being able to read. Some little ones learn words so quickly that one tends to forget the child who needs to have the same word presented twelve, fifteen or even twenty times.

Let the children look at their picture-sentence cards and see if they can find the word *are*. Quick children will find it appears on cards 14, 15, 19 and 31.

Here *are* Molly and Bobby having a tea party with Micky and Spot.
Here *are* Tom and Betty feeding their gold fish.

You cannot gallop but *you are* a good pony.

Sit still, Don, we *are* going to buy some violets for Mother.

Print these sight words on the board for the children to read—*the, to, do, you, are, have, yes, shall*.

Print them on a card as in Fig. 232 so that it can be hung up and used from time to time. Let the children use these words in sentences. It is unwise to teach words apart from their context. One of the great faults of the phonetic method was that it taught children to pronounce words that had no meaning for them.

(3) *The Sentence Method*

Get from the children sentences about haymaking and games in the hayfield.

Write a suitable sentence on the board for the children to read, for example:

Merry games are played in the hayfield.

Quick children will know many of these words because of their ear-training lessons and word-recognition lessons. Point out the hard sound of *g* in games.

To test the children and find out the very quick ones, write on the board some of the sentences from the rhymes and cards they have had and see if any child can read them, for example:

(a) The clock struck one!

The mouse ran down.

(b) My son John went to bed with his stockings on.

(c) Sing! Sing! What shall I sing?

(d) Will you wake him? No, not I!

(e) Hippity-hop to the grocer's shop,

To buy a stick of candy.

(f) Little Tom Tucker sings for his supper.

and so on.

Tell the children the story of Molly and how she lost her doll in the long meadow grass.

Then show them picture-sentence card No. 39. Let them notice how tall the meadow grass is—*shoulder high*—as high or as tall as one's shoulder. Children will need much practice in saying the word *shoulder*. Let them talk about the picture. Which child is Molly?

It was in a meadow like this that Little Boy Blue let the sheep wander. What harm will sheep do to the tall grass?

Read to them the sentence underneath the picture. It is the first line of Robert Louis Stevenson's poem "The Hayloft," but the word *meadow-side* has been changed to meadow *land*:

"Through all the pleasant meadow land the grass grew shoulder high."

This is quite a difficult sentence and must be taught carefully. It is well worth teaching. The children have already had the lovely word *meadow* in their rhyme "Little Boy Blue." *Through* is a new and difficult word and must be taken again later as a sight word.

Remind the children of the *sh* sound in *shoulder* and let them say other words beginning with this sound—*she, shell, shall, shop, sheep, ship*, etc.

Tell the children the story of how Jill, Harry and Jimmy played Hide and Seek. Let them tell parts of the story. Where did Jimmy hide? In a barn among the hay. Like Little Boy Blue he fell asleep. Show children the picture-sentence card No. 40. Let them talk about it. What is the cow thinking about? What will Bobby do when he wakes up?

The sentence tells what the cow is saying. Read it to the children.

"Moo, moo, who is lying on my hay?"

Teach this sentence in the usual way. Remind the children of the *h* sound in *who* and *hay*.

Revise, especially with weak children, picture-sentence cards already taken. Let some children use the sentence strips, sheets 1, 2, 3, 4, and loose words for making into sentences. Let them all draw and dramatise the new sentences.

(4) Letter Recognition

Teaching the capital letters. Although many bright children will by now know a good many capital letters, a great number will not. The small letters are much more familiar to the children. Very often a child is hindered in his reading because he does not know certain capital letters. Begin now to teach them systematically. Teach them that the big letters they have been drawing have a name. It is *capital*. *Capital* letters are the big letters. Let the children say the word several times. They like long words so they will remember this one.

Draw three pin figures on the board and call them Dot, Bob and Molly. Print their names on the board. Let the children look at the capitals. Names of boys and girls always begin with capitals. These children were all given presents. Dot had a doll, Bob a bat and Molly a mat. Draw their presents on the board and write the names and the owner's name beside each as in Fig. 233. Let the children notice the difference in shape between the capital letters and the small letters. Print these words on a card as in Fig. 233 and hang it up for the children to look at from time to time.

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Test any weak groups to make sure that they know all the letters taught. Games can be played with the giant letters already mentioned.

SECTION IV : WRITING

(1) **L**ET the children draw the capitals *D*, *B*, *M*, and the small letters *d*, *b*, *m*, as in Fig. 234. Capital *D* often puzzles children because it has the curve the opposite side to the small letter. Capital *B* they find easier to remember because it is something like little *b*, but it has two humps. Capital *M* still has three legs. Let the children write the names of *Dot*, *Bob* and *Molly* and their presents as in Fig. 233.

(2) Let the children copy from the board some short words beginning with *h*—*hat*, *hop*, *him*, *he*.

(3) Give them words to write from memory.

(4) Besides copying the sentences from their picture-sentence cards, the children, especially the weaker ones, will be copying single words and pictures from cards. Suggestions for these are given each week. These cards are useful for individual work. On one day let the children copy from the cards, on the next day let them write and draw from memory.

Writing Patterns (Fig. 235)

This pattern is very effective if well coloured, and is not so difficult as it looks. The children begin with a straight stroke downwards, then they go up the same line and around to form a circle. When they touch the straight line again they come back and go across and up to a point on the guide line where they can begin a second straight line and so on. The second row is easier because the straight lines come under each other. Encourage the children always to draw at least two lines of their pattern. It is only when two or three lines are drawn that the pattern takes on any character. Encourage the children to invent their own patterns.

SECTION V : NUMBER

(1) **R**EVISION of previous work. Revise numbers 1 to 8.

(2) Counting and recognition of numbers 1 to 20. The children should now be able to count to 10 with and without apparatus. Begin counting to 20 with apparatus. Some bright children are sure to say they know how to count up to 20. Teach them to say the new words carefully, *eleven* not *leven*, *fourteen*, *fifteen*, etc. Revise rhyme "One, Two, Buckle My Shoe." After counting to 20 with bricks and counters, etc., the children can count objects drawn on the board. The teacher will find that while the children learn to count to 20 fairly quickly they do not learn to recognise the figures so easily.

TOPIC NO. 20

A useful chart showing the numbers 1 to 20 can be made in the following way. Twenty coloured discs at least $1\frac{1}{2}$ inches to 2 inches in diameter should be pasted in line at the top of a long sheet of paper. The figures 1-20 (about six inches in height) should be written or pasted on the sheet in position under each counter. The figures should be bold enough to be seen all over the room. The child can always refer to this chart when writing numbers. This chart can also be used for class purposes. A child can count from it, and point out any numbers required on it.

Let the children continue the bead-threading described in Topic 19.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Bold Drawings*

LET the class make free bold drawings of children at play in a hay-field.

(2) *Drawing to help Writing and Number* (Fig. 236)

(a) A row of haystacks. How many?

(b) A row of hayricks. How many?

(c) Horns. These drawings can be done with coloured crayons on brown paper.

(3) *Modelling in Clay or Plasticine*

(a) A haystack.

(b) A hayrick, or haystack.

(c) A horn.

(d) The capital letters *B* and *D*.

(4) *Paper Modelling*

A horn (Fig. 237 and Fig. 238). Give each child a square of paper. Let them roll it up, beginning at A (Fig. 237), and pressing only on one end, so that one end is tightly rolled and one loosely rolled, as in Fig. 238. Paste it together and cut the "mouth," i.e. the wide part, level as in Fig. 238. Children will like to use these horns when they are acting the story of "Little Boy Blue."

SECTION VII : DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.

(1) *Dramatisation*

LET the class act the story of "Little Boy Blue." (See Language Training Section.)

(2) *Rhythmic Exercises*

Music: "The Mulberry Bush," *Song Time* (Curwen). When the children hear this music teach them to get into single file and make one

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big ring round the room. All the various processes in this well-known song are imitated, the children dancing round between each.

Rest music should follow this game.

Revise some exercises already taken.

(3) *Playground Games*

(a) Game for cold weather—racing from one side of the playground to the other.

(b) Let the children skip about anywhere and at a given signal stand on their toes with arms outstretched.

(4) *Songs*

(a) “ Little Boy Blue ” in *Song Time* (Curwen).

(b) The song on page 290, “ Robin and Richard.”

SECTION VIII : STORIES

FUN IN THE HAYFIELD

(STORY FOR COLOURED PICTURE)

JOAN, Ellen and Tom were most excited. They were to go to Bob's party with their cousins Maggie and Hilda in the next village. It was to be a birthday party, and there would be a conjurer!

And then, the very morning of the party, a message came to say that Bob, the little boy whose birthday it was, had fallen ill—so there would be no party after all! What a pity!

“ Never mind! ” said Mother. “ Go and fetch your cousins, and tell them to go to the haymaking with you. The hay is being cut in the fields, and the farmer will like you to help. You can toss the hay for him, and turn it well so that the sun will dry it. I will give you some dinner and tea in a basket, and you can go into the fields for the whole day. You will be a help to the farmer, for there will be five of you! ”

“ Oh, Mother! We'd much rather do that than go to a party indoors! ” cried the children. “ We'll go and fetch Maggie and Hilda whilst you get our lunch ready. What fun! ”

Off they raced to the house where their cousins lived. Maggie and Hilda were crying because they were so disappointed about the party. They were surprised to see Joan, Ellen and Tom looking so happy.

“ Haven't you heard about the party? ” said Maggie.

“ Yes,” said Tom. “ But we don't mind because our mother has got a much better idea than a party! We are all to take our dinner and tea to the hayfield and help with the haymaking! ”

“ Oooh! ” said Maggie and Hilda, clapping their hands. “ We'll toss the hay! ”

“ And throw it at one another! ” said Tom.

“ And bury each other under it! ” said Joan.

"And perhaps the farmer will let us ride home on a hay-cart!" said Ellen. "Oh, what fun we'll have all day long!"

They *did* have fun! Look at them in the picture! Ellen has buried Maggie in the hay, and she can hardly be seen! Hilda has a rake and is making a fine haycock. Tom is chasing Joan and throwing handfuls of hay at her. What a noise they are making!

It is a beautiful day. The sun shines down hotly. The farmer is very pleased because his hay is drying beautifully. His men have already made a haystack, and are making another. Can you see them? The hay-cart is near the stack so that the men can fork up the hay. They will not let the children play with the hay-forks, for they are afraid they may hurt themselves—but the children do not mind! There are plenty of other things to do!

In the evening the children are tired. The sun is going down and it is time for them to go home to bed.

"Hie!" calls the farmer. "Who wants a ride on the hay-cart? I am taking some hay to the old rickyard and you can have a ride on it if you like."

"Oh, yes please!" shouted the children, and they ran to the hay-cart. Dobbin the horse looked round at them. He was tired, too. His wagon was filled with hay to be taken to the rickyard. He knew it was his last journey that night. He was glad.

Then off went the wagon, lumbering down the lane—and on top of the hay lay the five children, half asleep. The new-mown hay was so soft, and smelt so very sweet. It was delicious.

"I wish we could sleep here all night!" said Maggie. "It would be lovely!"

But their mothers wanted them at home in bed! So down they had to get and go home together, tired out with their long and happy day.

MOLLY'S DOLL.

(STORY FOR PICTURE-SENTENCE CARD No. 39)

MOLLY was very unhappy. She had lost Angela, her lovely baby doll. Wherever could she be?

"Has anyone seen Angela?" said Molly. "Have you, Harry?"

"No," said Harry.

"Have *you*, Nellie?" said Molly.

"No," said Nellie. "But I'll help you to look for her, if you like."

"We had better go and look in the meadow," said Harry. "I saw you there yesterday, Molly. Perhaps you left Angela in the grass."

"Oh, dear!" said Molly. "I hope I didn't. The grass in the meadow is so tall now."

So they all went to look for Angela. Through all the pleasant meadow land the grass grew shoulder high—the children could hardly see over the top! It was cool in the grass and rather exciting. Suppose

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a fairy was hiding there! Suppose a rabbit came bobbing out? What fun it would be!

But they saw no fairy, and no little grey rabbit bobbed out. There were only beetles and a few frightened moths. There wasn't even any Angela!

"Oh, dear!" said Molly, beginning to cry. "Where can my dear little Angela be? I know I did leave her here!"

"Oh, look!" said Harry, pointing, "the men are beginning to cut the grass for haymaking! Let's go and see them."

They ran to where two or three men were cutting the tall grass. Suddenly one of the men gave a laugh and bent down.

"Look!" he shouted to the others. "Here's a doll! I wonder who it belongs to!"

"It's Angela, it's Angela!" cried Molly, with a shriek of delight. "Oh, there she is!"

"Well, Molly, I nearly cut her nose off!" said the haymaker, giving the doll to the happy little girl. "I cut the grass above her—and just saw her in time! Don't you leave her about any more."

"Oh, I won't," said Molly, hugging Angela. "Oh, thank you so much for finding her. Can I do anything in return?"

"Yes," said the man. "You and your two friends can come and help us toss the hay to-morrow. Now don't forget!"

"We won't!" said the children, and rushed home to tell their mothers. What fun!

A GAME OF HIDE-AND-SEEK

(STORY FOR PICTURE-SENTENCE CARD No. 40)

JILL, Harry and Jimmy ran out to play in the garden.

"What shall we play?" said Jill.

"Hide and seek!" said Harry.

"I'll hide, then," said Jimmy. "I know such a good place! You won't find me!"

"All right," said Jill. "I'll hide my eyes. You go and hide somewhere, too, Harry."

So the two little boys ran off. Harry hid behind the gate—but Jimmy knew a better place! He went into the cow-shed, and lay down on the hay there! It was rather dark in the shed. No one could see him there! Jill would never find him.

Jill counted up to a hundred and then began to look for the two boys. How she hunted! She soon found Harry, and caught him. Then he said he would help her to look for Jimmy.

They looked in the yard. They looked in the meadow. They hunted in the loft. They peeped in the barn. They couldn't find Jimmy anywhere. So they called him.

"Jimmy! Jimmy! We give up! Where are you? We can't find you!"

But there was no answer—and do you know why? It was because Jimmy had fallen fast asleep on the soft hay!

Soon there came a cow into the cow-shed, ready to be milked. She looked down at Jimmy in surprise.

“Moo, moo, who is lying on my hay?” she said.

Jimmy didn’t wake. Then the cow mooed even more loudly. “Moo, moo, moo!”

Jill and Harry heard the cow mooing loudly, and ran into the shed to see what was the matter—and there on the hay they saw Jimmy, fast asleep!

“You’re found and caught!” cried Jill, tickling Jimmy. “You’re really caught! What a good hiding-place, Jimmy!”

“You wouldn’t have found me if the old cow hadn’t mooed and told you!” said Jimmy, sitting up. “Naughty old cow! If it hadn’t been for you, Jill would never have found me!”

“Moo, moo!” said the cow. “May I have my hay, please? You are all sitting on it!”

Then up they jumped—and the cow had her dinner at last!

ROBIN AND RICHARD

CECIL SHARMAN •

Lightly

Key Bb

VOICE

PIANO

p staccato

Ro-bin and Rich-ard were two lit-tle men, They did not a-wake till the

clock struck ten; Then up starts Ro-bin and looks at the sky-

"Oh Bro-ther Rich-ard, the sun's ve-ry high!" They both were a-shamed on

mf legato

p

such a fine day, When they were want-ed to make the hay!

Topic No. 21

Ducks and Ducklings

SECTION I : *THE TALK*

IF we live in the country we are sure to have seen ducks on a pond, or waddling about in the farmyard; and even if we live in a big town, we may still have seen plenty of ducks on the ponds in our parks. We love to go and watch them. They are such pretty things with their white feathers, broad orange beaks and bright black eyes!

Here are some ducks on a pond. What are those baby ducks called? Yes, they are little ducklings! They are yellow and very pretty. They love to swim on the water with their mother. Can you see their father? He is called the drake. You can always tell him because he wears three little curled-up feathers in his tail. Do you see them? He has a deeper quack than the ducks—a bigger voice. They say “Quack, quack, quack!” He says “Quarck, quarck, quarck!”

The ducks are very happy on the water. They like swimming there much better than walking on the grassy banks where the hens love to run. Do you see a duck turned almost upside down—with just her tail showing above the water? What is she doing? She is looking for food at the bottom of the pond. Her broad spoon-shaped beak is rubbing through the mud, hunting for tiny snails or grubs, or gobbling up fat tadpoles. She likes tipping herself up and standing on her head to hunt for food. Even the ducklings can do this, and how funny they look when they turn themselves up one after another! They cannot reach the bottom of the pond, for they are too small—but they have a good try, and, where the water is shallow, they manage very well. They follow their big white mother duck about, and come when she calls. She takes them here and there, shows them how to get their food, and how to keep away from any weeds that might get round their feet.

How do the ducks swim so quickly? Look at their big, broad feet. They have skin between their toes. We call their feet *webbed*. Because of their broad-webbed feet they can swim well. They strike the water with their feet well spread out and so push themselves along. Their feet grow towards the back of their body so that they may swim fast—but this means that on land they walk in a clumsy manner—they waddle.

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Have you seen ducks waddling along? They look very funny, and they turn in their toes as they go. Do any of us walk like ducks, with toes turned in? We must see that we never do this!

Do you suppose the ducks get very wet when they swim so much in the water? No, they do not. They keep their feathers well-oiled, so that the water slips off their coats easily and their bodies do not get wet at all. They have an oil-bag at the root of their tails, and from this they press the oil over their feathers to make them waterproof. When they swim to the bank they waddle out of the water, give themselves a shake or two—and there they are, quite dry and comfortable! We have to dry ourselves well with a towel, don't we, when we come out of the water?

Look at the downy yellow ducklings. They have no strong, long feathers in their wings and tail such as the big ducks have. Do you see the big quill feathers of the ducks? When the little ducklings grow they will turn white like the ducks, and grow quill feathers too. It does not take them many weeks to grow big.

The ducklings hatch out of eggs, just as the little chicks do. Sometimes the farmer puts the eggs of the duck under a hen, instead of under a duck-mother. Ducks do not always make good mothers, and, if a duck should leave her eggs too often, they become cold and the little ducklings inside die. But a hen makes a good mother, and she does not mind if she sits on her own eggs or on a duck's eggs.

When the ducklings hatch out, they follow the hen for a few days—but if they see a pond near they all run to it and splash into the water, bobbing up and down happily. Then the poor hen-mother is angry and troubled, for no chicks ever go into the water—and she thinks the little ducklings are chicks. So she stands at the edge of the pond and calls and clucks to the ducklings, telling them to come out—but they take no notice at all. Poor old hen!

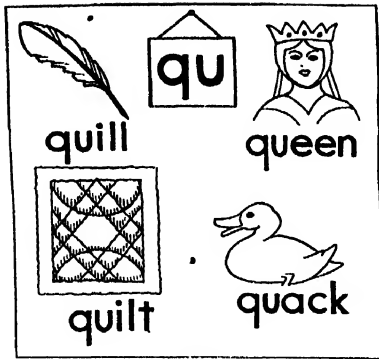
Next time we pass a farmyard or go to the park we will watch the ducks turning upside down, and we will try to see their big webbed feet. Shall we take some bread to feed them? That would be a lovely thing to do. We shall have the ducks all round us then, and can look at them really closely.

SECTION II : ORAL COMPOSITION AND LANGUAGE TRAINING

(1) **L**ET the children tell about the ducks they have seen in the ponds in the parks; perhaps they have taken bits of bread to the park to feed the ducks.

(2) Let them look at the coloured picture and see some of the ducklings clustering around the mother duck. What are the baby ducks called?

(3) Let them tell how the mother duck takes care of her babies and teaches them all the things they ought to know. What is the father duck called?



239

qu go

242

through

240



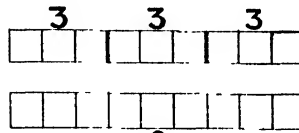
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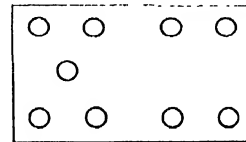
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247



251



249

b • p g

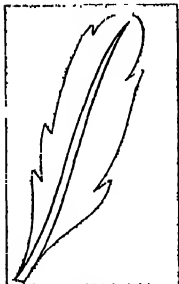
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I walk through the doorway

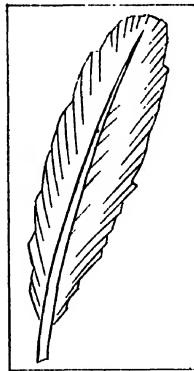
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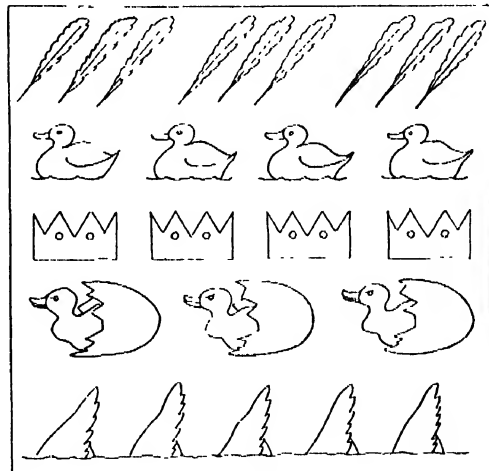
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254



253



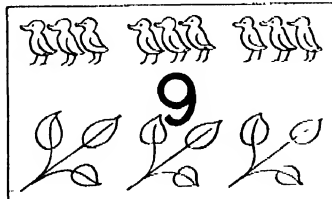
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Am am am am am

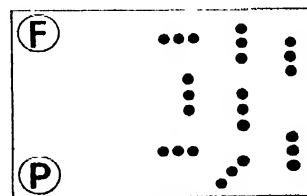
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245



250



256

FIGS. 239-256.

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- (4) Why is one duck turning upside down in the water ?
- (5) Let the children describe the duck, especially its long flat spoon-like bill, orange, etc.
- (6) How do they eat ? Let the children tell how the ducks scoop up food from the bottom of the pond—that is what the duck with his tail up is doing in the picture.
- (7) Let the children describe the duck's quill feathers. The father duck—the drake—has very pretty feathers. What are the feathers of the baby duck like ?
- (8) Why are the duck's feathers dry ? Let the children tell how they oil themselves.
- (9) How do ducks walk ? Waddle.
- (10) Let the children describe the duck's feet. Why can they swim so well ?
- (11) How do ducks talk ? Quack, Quack.
- (12) Let the children tell in turn what they see in the coloured picture. Use the picture also to teach the names of colours.
- (13) Teach these rhymes:

(1) UP TAILS ALL

All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

Ducks' tails, drakes' tails,
Yellow feet a-quiver,
Yellow bills all out of sight,
Dabbling in the river!

Every one for what he likes.
Ducks like to be
Heads down, tails up,
Dabbling free!

KENNETH GRAHAME in *The Wind in the Willows*.

Children will like to look at the coloured picture as they hear this poem.

(2) THE LITTLE DUCK

I think it was the best of luck
That I was born a little duck,
With yellow feet and yellow shoes,
Just fit to waddle where I choose.

(3) LITTLE YELLOW DUCKLINGS

Quack, quack, quack!
 Splash, splash, too.
 Little yellow ducklings,
 We love you!

SECTION III : READING PREPARATION

(1) *Ear-training in Sounds or Phonics*

(a) **T**EACHING the letter *q*. Show the children the letter. Tell them that *q* is different from other letters because it is always followed by *u*. Print *qu* on the board. Tell them that *q* cannot even make a sound by itself, but when letter *u* is there to help it, it makes a funny little sound like *kw*: that is the first sound in *quack*, *quack*, and *queen*, the queen the pussy-cat went to see.

(b) Write these words on the board and let the children say them carefully. Show them the picture card for *qu* and let them say the words (Fig. 239).

(c) Explain to the children that some of the duck's feathers are called *quills*.

(d) See if the children can think of other words beginning with *qu*. What does one say to noisy children? "Be *quiet*." What does one say to a slow child? "Be *quick*." If an apple is cut up into four equal parts, each part is a *quarter*. Some children may have heard their mothers talk about a *quart* of milk. With the slower children emphasise the two words *quack* and *queen*.

The quicker children will enjoy hearing more words. Read rhyme

(1) again and see if any children can hear the sound of *qu* in the line:

"Yellow feet a-*quiver*."

Let the children repeat the rhyme "Pussy Cat, Pussy Cat, Where Have You Been?" (Topic 3).

(2) *Word Recognition*

Show the children the word *through* printed on a card (Fig. 240).

Let the children say the word.

Ask the children to say the sentence they have learned that contains this word. Some children may remember the sentence:

"*Through* all the pleasant meadow land the grass grew shoulder high."

Now tell a child to walk *through* the doorway. Then write on the board what he has done, as in Fig. 241.

Let another child look *through* the window.

Write this sentence on the board in the same way.

Let the children form a crowd and one child walk *through* the crowd.

(3) *The Sentence Method*

Get from the children interesting sentences about the ducks. They will probably have plenty to say about ducks. Encourage them to give

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a sentence containing a word beginning with the sound made by *qu*, for example:

The duck says *quack, quack, quack*.

Ducks can swim *quickly*.

Choose a sentence to write on the board and leave it there for a few days.

Tell the children the story of Queenie, Jack and Vera and their three little ducklings. Let them tell parts of the story. Show them picture-sentence card No. 41. Let them talk about it and decide which child is Queenie and which Vera. They will like to talk about the ducklings. Try to get from them with the help of the story that the ducklings have fuzzy, yellow heads and broad, orange bills. Sometimes the ducklings stand on their heads. They are looking for food. How many children are there in the picture? How many ducks? Are there more ducks than children?

The children in the picture are speaking to the ducklings. This is what they are saying. Then read the sentence under the picture.

"You are a queer little duckling to stand on your head."

Teach this sentence in the usual way. Every child should have an opportunity of reading the sentence aloud to the teacher.

For the quicker children write a second sentence on the board. It can be what the little duckling says:

"I am not a queer little duckling, I am looking for my food."

Tell the children the story of Jill and how she pretended to be a queen. She used her mother's pink quilt as a robe and a band of gold paper for a crown. Let the children tell parts of the story.

Show them picture-sentence card No. 42 and let them talk about it. Does Jill look like a queen? Bobby is holding up the quilt very carefully. Where is the queen walking? Read them the sentence underneath:

"The queen goes walking in her garden."

Remind the children of the *g* sound in *goes* and *garden*, and the *w* sound in *walking*.

(4) Letter Recognition

Show the children again the picture card for *q* and let the children say the words. If a picture card is not being used, draw simple pictures on the board of a *quill, quilt, queen, quack—quack*. Draw a *q* on the board for the children between lines. Let them talk about it. What other letter is something like it?

Q is easy to recognise because it is always followed by *u*. Print *qu* and *go* on the board as in Fig. 242.

Revise all the letters with the children. Show them a letter, let a child say its name and another child give a word beginning with the letter.

Let each child have a giant letter. Give an easy word like *hat* or *cat*, and let the children that have the right letters come out and make the word.

Another good exercise for revision is to send the children to the picture-sentence cards to find a word beginning with a certain letter. Add letter *q* to the Alphabet Frieze (Fig. 243).

Encourage the children, especially the backward children, to look through their alphabet books. Besides revising the letters, these books help the children to recognise words. Word recognition becomes increasingly important as the children learn more and more sentences.

SECTION IV : WRITING

(1) **S**HOW the children how to draw *q* and let them draw some *q*'s. (2) Give them the writing cards (Fig. 244 and 245). Let them copy the words and the drawing one day, and then try to write them from memory.

(3) Continue the writing of small letters in half-inch spaces. These letters should be practised: *b, p; o, a, d; g, q*. It is a good plan to distinguish *b* and *p* from the letters *o, a, d*, that is, the *o* letters, by letting the children leave a space between the down stroke and the round part as in Fig. 246. This is one way of preventing the confusion between *b* and *d, p* and *q* that often exists in children's minds at this age. The slower children especially need this kind of help. All the small letters should be made without lifting the pencil.

(4) Besides separate letters, words should be taken to teach the difference between the spacing of letters and the spacing of words, as in writing card Fig. 247.

Writing Patterns (Fig. 248)

Let the children try any patterns they like. The zigzag is always a favourite. Fig. 248 shows a pattern that can be used if needed. Many of these patterns will be found useful in the second year.

SECTION V : NUMBER

(1) **R**EVISION of previous work. Revision is essential in number work—especially revision in the composition of numbers—that 5, for example, is made up of 3 and 2, etc.

(2) Continuation of teaching counting from 1 to 20. Let the children in the individual-work period have boxes containing 20 counters and 20 cards each bearing a number from 1 to 20. The child places out all the 20 counters in a row, counting them as he does so. He then puts the numbers in the right order underneath. If he is uncertain which number comes next he should count from the beginning. The child is also able to use the chart of the numbers 1–20 described in Topic 20. This guides him and enables him to work without consulting the teacher. Slower children need a great deal of practice.

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(3) Numerical games. Let the children continue to play skittle games, varying the number of skittles from time to time.

(4) Teaching the number 9. Begin to teach the value of 9 to the quick group. Draw their attention to the number picture of 9 and the Number Frieze (Topic 6, Fig. 63). Let them make this picture with their counters (Fig. 249). Lead them to see it is 1 more than 8. Some children will recognise the pictures of 5 and 3 in the number picture of 8. Let the children build the number stair one step higher than 8 and count the steps up to 9. Revise the other numbers, and let the children compare them one with another. Let them arrange their 9 counters in groups of 3. Show them pictures of 9 as in Fig. 250. Let the children group 9 in 3's with shells, sticks and other materials. This helps a child to count in 3's and sometimes recognise 9 more quickly.

It is also a good plan if small cubes are gummed together in 2's, 3's, etc. If these are used it is easy for a child to see that 9 is made of three 3's by placing 3 blocks of 3 on the 9 block as in Fig. 251. In the same way, 4 blocks of 2 can be placed on 8, or 2 blocks of 3 on 6 and so on.

Let the children continue the bead threading already described in Topic 19, and the use of the bead-bars described in Topic 15.

SECTION VI : DRAWING AND HANDWORK

(1) *Free Bold Drawings*

LET the class make free bold drawings of ducks and ducklings, a pond, etc.

(2) *Drawing to help Writing and Number* (Fig. 252)

- (a) A row of quill feathers. These might be grouped in 3's to make 9.
- (b) 4 ducks swimming on a pond.
- (c) 3 or 4 crowns for a queen.
- (d) Little ducks coming out of their eggs.
- (e) A row of ducks' tails. How many ducks are diving for food?

(3) *Modelling in Clay and Plasticine*

- (a) A duck.
- (b) Some ducks' eggs.
- (c) The figures 8 and 9.

(4) *Chalk Drawings on Brown Paper*

Chalk drawings of duck's feathers—quill feathers (Fig. 253). This is a valuable exercise to help the children to control their pencils.

(5) *Paper Cutting*

A feather from white paper as in Fig. 254. The best feathers can be mounted on brown paper. The quill, or the line down the middle, and a few markings can be added in crayon.

(6) *Paper Modelling.* (A crown, Fig. 255)

This is made from a strip of paper. The ends are fastened by a piece of gummed paper. Gummed paper shapes are used to decorate the crown. The children can use their crowns to act the story of "Pussy Cat, Pussy Cat, Where Have You Been?" (See Topic 3.)

SECTION VII : *DRAMATISATION, MUSICAL ACTIVITIES, GAMES, ETC.*

(1) *Dramatisation*

LET the children dramatise the story of how Jill played at being queen.

(2) *Rhythmic Exercises*

(a) Revision.

(b) Music is played while all the children trip lightly about; at a given chord the boys (or a certain number of children) run and stand anywhere about the room, with arms outstretched, pretending to be trees. Then the music goes on. The music should help the children to trip along easily. The girls (or fairies) trip about from tree to tree. When one reaches a tree she stays there until another stops beside her. Then she must trip on to another tree. At a given chord the trees and the fairies change, and the game goes on again in the same way. The teacher watches to see that the fairies keep on the move all the time.

(3) *Playground Games*

The Ducks and the Fox.

Half the children stand in groups of 3's, side by side, at one end of the playground as represented by the dots in Fig. 256. The Fox (the teacher) has a den in one of the opposite corners (see Fig. 256) and the ducks a safe home or pond at the other corner (see Fig. 256). The groups of 3 children represent bushes. The other half of the class are the "Ducks," who hide behind the bushes. Two or three children can hide behind each bush. At the word "Go" the Fox runs out of his den and tries to catch the Ducks who dodge round the bushes in order to avoid him, or else run for their home or pond where they know that they are safe. The children who are caught go into the fox's den. The game can be continued until all the ducks are caught or have got safely home. Then (or before, if necessary), the ducks and bushes change over and the game is played again.

TWO YEARS IN THE INFANT SCHOOL

(4) *Songs*

- (a) Revise song "Pussy Cat, Pussy Cat," from *Song Time* (Curwen).
- (b) The song on pages 303-304, "The Lucky Ducks."

SECTION VIII : *STORIES*

"QUACK, QUACK!"

(STORY FOR COLOURED PICTURE)

ONCE upon a time there was a good duck called Dilly. She laid a great many eggs under a bush by the pond, and one day the farmer's wife found them there.

"Why, Dilly!" she said, "are these your eggs?"

"Quack, quack!" said Dilly, and she pecked at the farmer's wife, for she did not want her to take away her precious eggs.

"Do you want to sit on them and hatch them into ducklings, Dilly?" said the farmer's wife. "Well, I think you will be a good mother, so you shall try. But if you leave your eggs to go swimming too often on the pond I shall take them away from you and give them to Henny-Penny, the brown hen, and she shall sit on them instead, and keep them warm."

"Quack, quack!" said Dilly, and she sat down on her eggs, covering them all up with her white feathers.

She was a good mother duck. She sat on her eggs for twenty-eight days, and she did not let them get cold at all. One day she heard a little pecking sound and she got off her eggs and looked at them. A duckling was trying to peck open its shell from the inside. It was ready to come out!

"Quack, quack!" said Dilly, in delight. The duckling broke open its shell and there it was, a dear little fluffy thing with a bright orange beak and black eyes and yellow down all its warm body. "Eee, eee, eee!" it squeaked.

Then one by one all the other eggs hatched out too, into fluffy, yellow ducklings. Dilly Duck was so proud!

"Quack, quack!" she said, and all the other ducks came to see her ducklings. The big drake came too, and he shook the three curly feathers in his tail with delight to see such pretty youngsters.

Before long Dilly took her little family to the pond. The ducklings were not at all afraid of the water. They splashed in and out happily, and swam after their mother as fast as their little legs would take them. When they went too near the weeds that grew under the water at one end of the pond, Dilly called to them sharply.

"Quack, quack! Come back! Quack, quack!"

Then they all swam back quickly to her, and she took them to the other side of the pond. Then suddenly, to their great surprise, Dilly dived forward into the water, and her ducklings could see nothing of her but her white tail standing up! She was looking for food.

"Eee, eee!" said the little ducklings, and they tried to do the same.

Soon one after another showed nothing but funny little yellow tails. They were learning how to look for food! It was great fun.

The big drake that swam on the pond spoke to them sometimes. "Quarck, quarck," he said, in his deep voice. "Be sure to do what your mother tells you. Quarck, quarck!"

Then he shook the three curly feathers in his tail and swam off with the other ducks. The ducklings were a little bit afraid of him.

Sometimes their mother took them to the bank and they shook themselves and lay down to sleep in the warm sun. The farmer's wife came along and scattered some delicious food for them. They gobbled it up greedily.

They grew and they grew and they grew. One day the farmer's little boy came to see them—and he looked everywhere for those little yellow ducklings. But they were nowhere to be seen! The little boy ran to his mother and said they were quite, quite gone.

"Silly-billy!" said his mother. "They haven't gone! They have all grown into big white ducks! They don't stay little yellow ducklings for always! Go and see what a lot of fine white ducks we have!"

Wasn't he silly? The ducklings were all there—but they had grown into beautiful ducks. You can see them any day on the pond and hear them—"Quack, quack!" they say. "Quack, quack!"

THE LITTLE DUCKLINGS

(STORY FOR PICTURE-SENTENCE CARD NO. 41)

"MOTHER, Mother!" cried Queenie, running quickly indoors. "Mrs. Lane, the farmer's wife, has given Jack and Vera and me a present each. Guess what it is!"

"What is it?" said Mother.

"A little yellow duckling each!" said Queenie. "Oh, Mother, do look!"

In came Vera, carrying a basket—and inside were three dear little ducklings, with fuzzy yellow heads and broad orange bills! The children were so excited.

"What quaint little things!" said Mother. "I will get you the big bath, and you shall put some water in it for them to swim about. Daddy will make you a tiny coop for them to sleep in at night, and he will dig a place near by to put in an old sink, so that you may fill it with water and make it into a pond for the ducklings. They can swim in the bath until their new home is ready."

Jack got the bath and he and Queenie quickly filled it. Then they popped the ducklings on the water—and *how* pleased they were! How they swam, how they paddled themselves round and round!

Then one did such a funny thing. He turned himself upside down and stood on his head in the water, with just his tiny tail showing!

"You are a queer little duckling to stand on your head!" said Jack, laughing.

TWO YEARS IN THE INFANT SCHOOL

"Oh, do you think he is ill!" cried Vera, in alarm.

"Mother, quick!" called Queenie. "Is this duckling ill? He has gone under the water."

"No!" said Mother, peeping over their shoulders. "That is his way of looking for food. He likes to hunt in the water for it. What are you going to call your ducklings?"

"Mine shall be 'Waddle,'" said Vera.

"Mine shall be 'Goldie,'" said Jack.

Queenie could *not* think of a name for hers. She still doesn't know one. Can you think of one for her? Try! I am sure you are quite clever enough!

THE LITTLE QUEEN

(STORY FOR PICTURE-SENTENCE CARD No. 42)

"LET'S play a game of pretend!" said Jill to Bobby, one day.

"What shall we play?" asked Bobby.

"I'll be a queen, and you can be my servant," said Jill. "I'll get Mother's pink quilt for a beautiful long cloak. And I'll make myself a crown out of the gold paper we had for making paper chains. Oh, I *shall* be grand!"

Jill made herself a beautiful crown, and then she fetched Mother's pink quilt. She pinned it on to her shoulders. It reached right to the ground!

"Now I'm a queen!" she said. "Everyone must do as I tell them. Bobby, pick up my cloak and hold it up. The queen goes walking in her garden!"

So Bobby held up the pink quilt and they walked grandly round the garden.

"Now I'm going to sit down quietly," said Jill. "Fetch me a rose, Bobby. Go on—you have to do as you are told, because I'm a queen!"

So Bobby fetched her a rose.

"Now fetch me a book," said the queen. "I want to read."

So Bobby fetched her a book. Then he heard Mother calling them to dinner.

They went in. Jill took off her crown and her cloak and sat down. She turned up her nose at her nice dinner.

"I don't like this," she said. "I don't want to eat it."

Then Mother did such a funny thing. She picked up Jill's crown and put it on her own head!

"Now *I'm* queen!" she said, "and everyone has to obey *me*! Eat up your dinner at once, Jill!"

And so, of course, Jill had to eat it up without any fuss! Mother wore the crown for a long time, and was queen until it was time to go to school in the afternoon. Then she took it off.

"I'm Mother now!" she said, and kissed them good-bye. "Bobby shall be king at tea-time and we will do what *he* says!"

Wasn't it a lovely game to play!

THE LUCKY DUCKS

ENID BLYTON

CECIL SHARMAN

Just a joke (rather fast) Key G \sharp

VOICE .. *mf* The

PIANO *f* Quack, quack! *p* Quack, quack! *mf*

1. ducks go out on rain - y days, And nev - er wear go -
nev - er wrap their necks a - bout, With scarves when it is

- losh - es, And no one calls to them and says - "Put
chil - ly, And nev - er take um - brel - las out, They

The lucky ducks (cont.)

on your mac - in - tosh - es!" 2. They sil - ly. 3. And
would - n't be so

though the ducks are cold and wet, And go out when it's

freez - ing, I have - n't heard them cough - ing yet, - I

have - n't heard them sneez - ing!

